Just.

Six Sonatines. Op. 3.

—

Weippert.

—

The Pedal Harp Rotula.

—

SIX SONATINES

Pour le

CLAVECIN,

A L'usage des Commençans.

Composées Par

J. A. JUST,

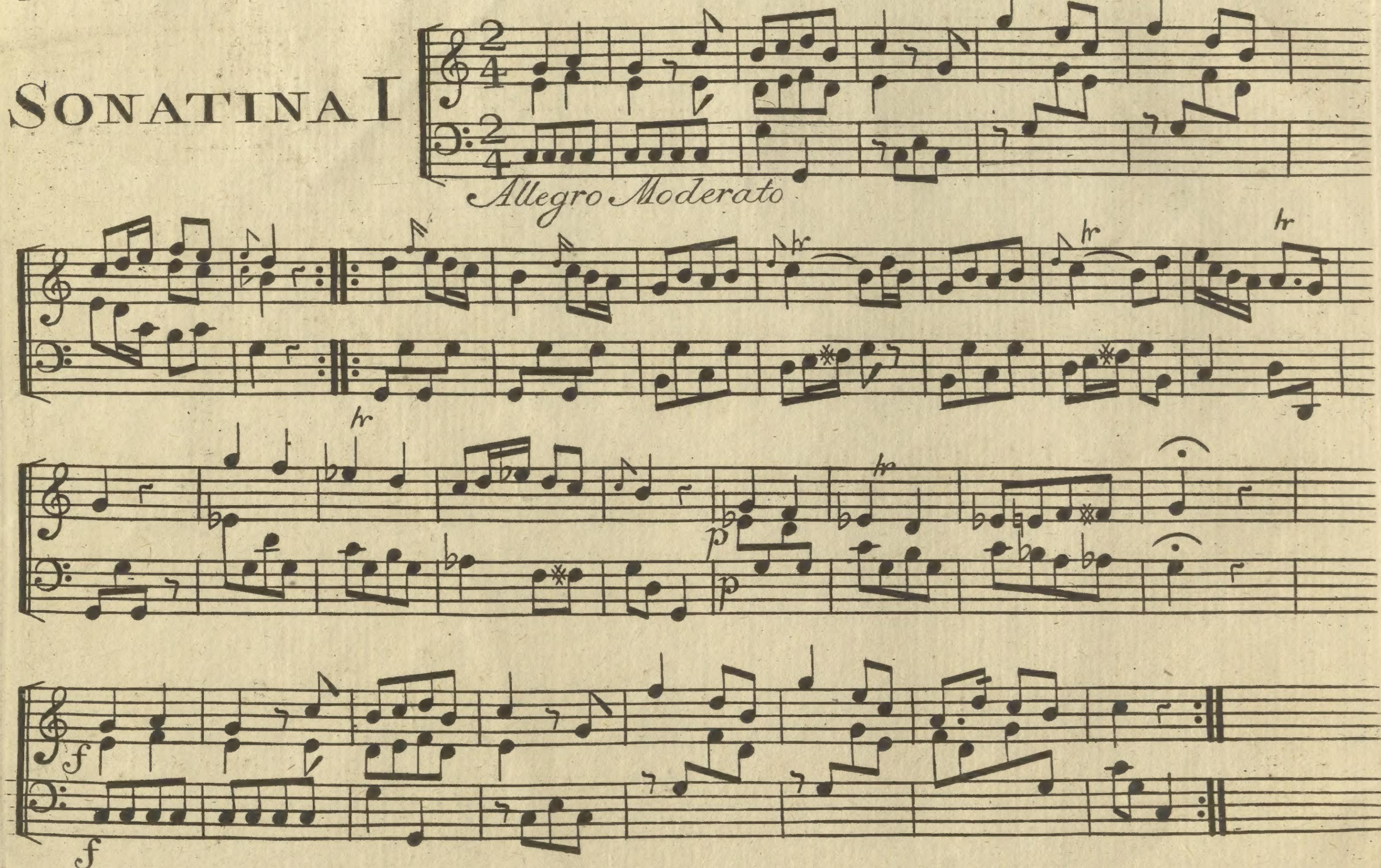
Maitre de Musique de S. A. R.
Madame La Princesse d' Orange & Nassau &c.

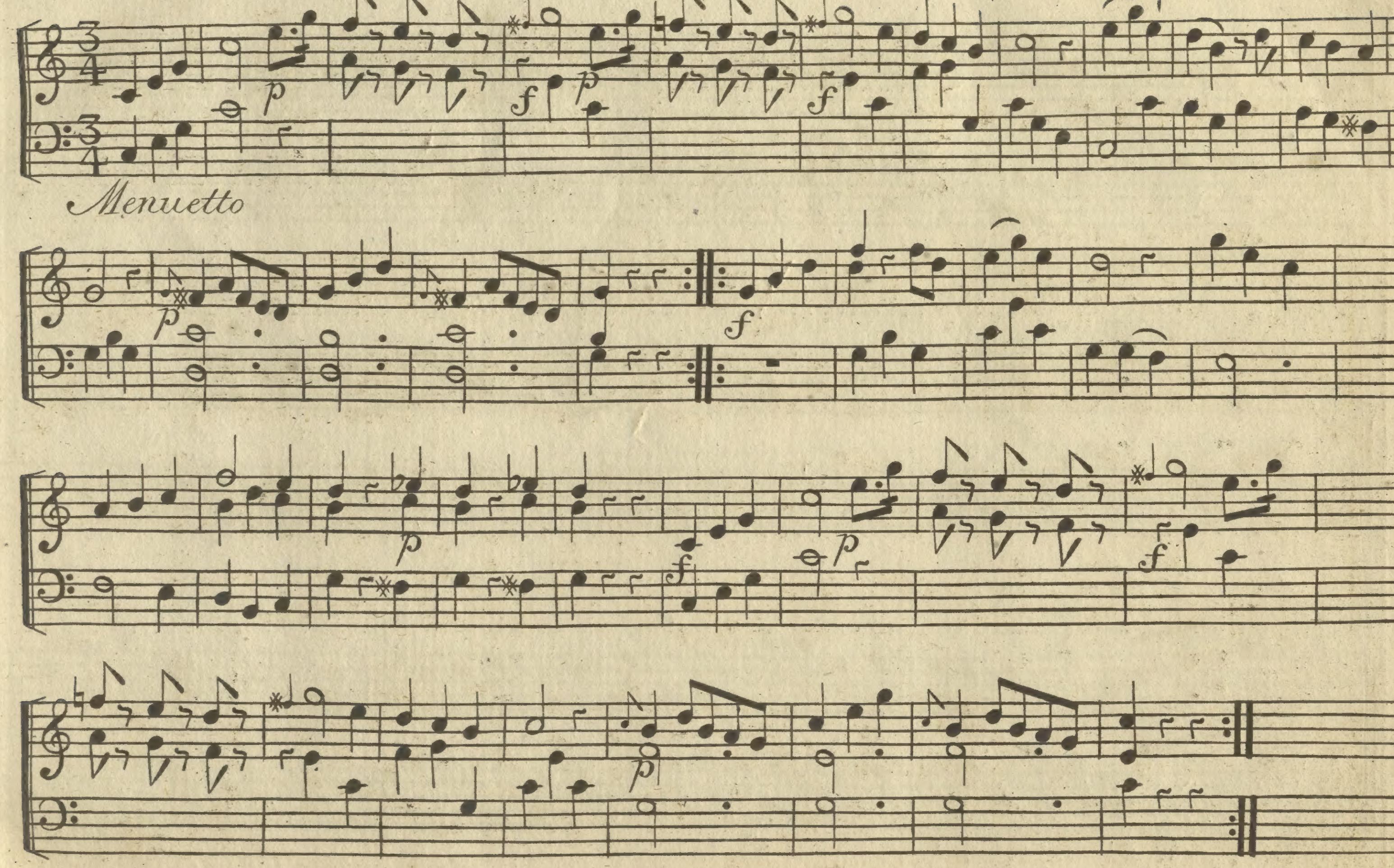
OEUVRE TROISIEME.

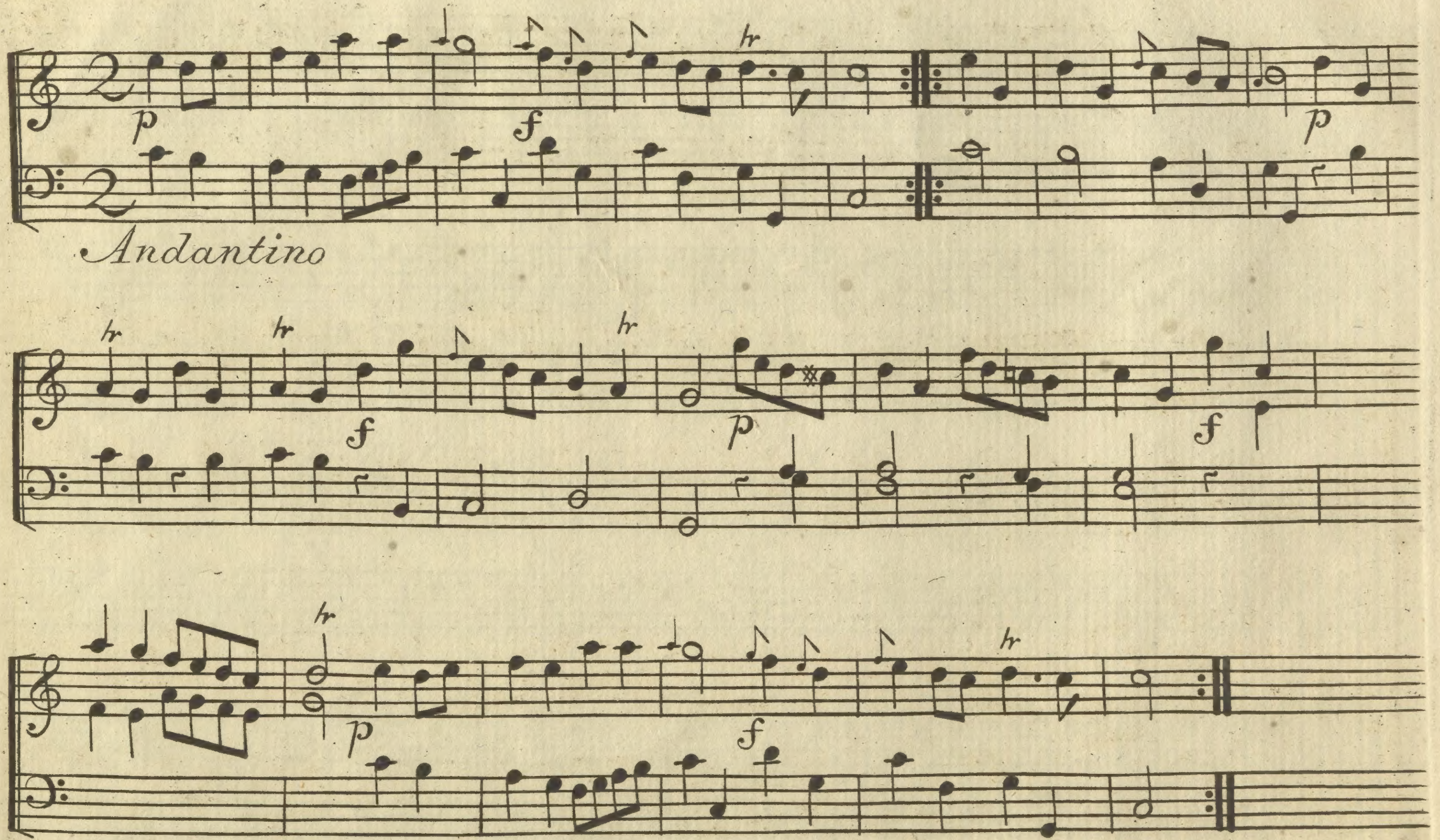
A LA HAYE chez B. HUMMEL,
Marchand & Imprimeur de Musique.

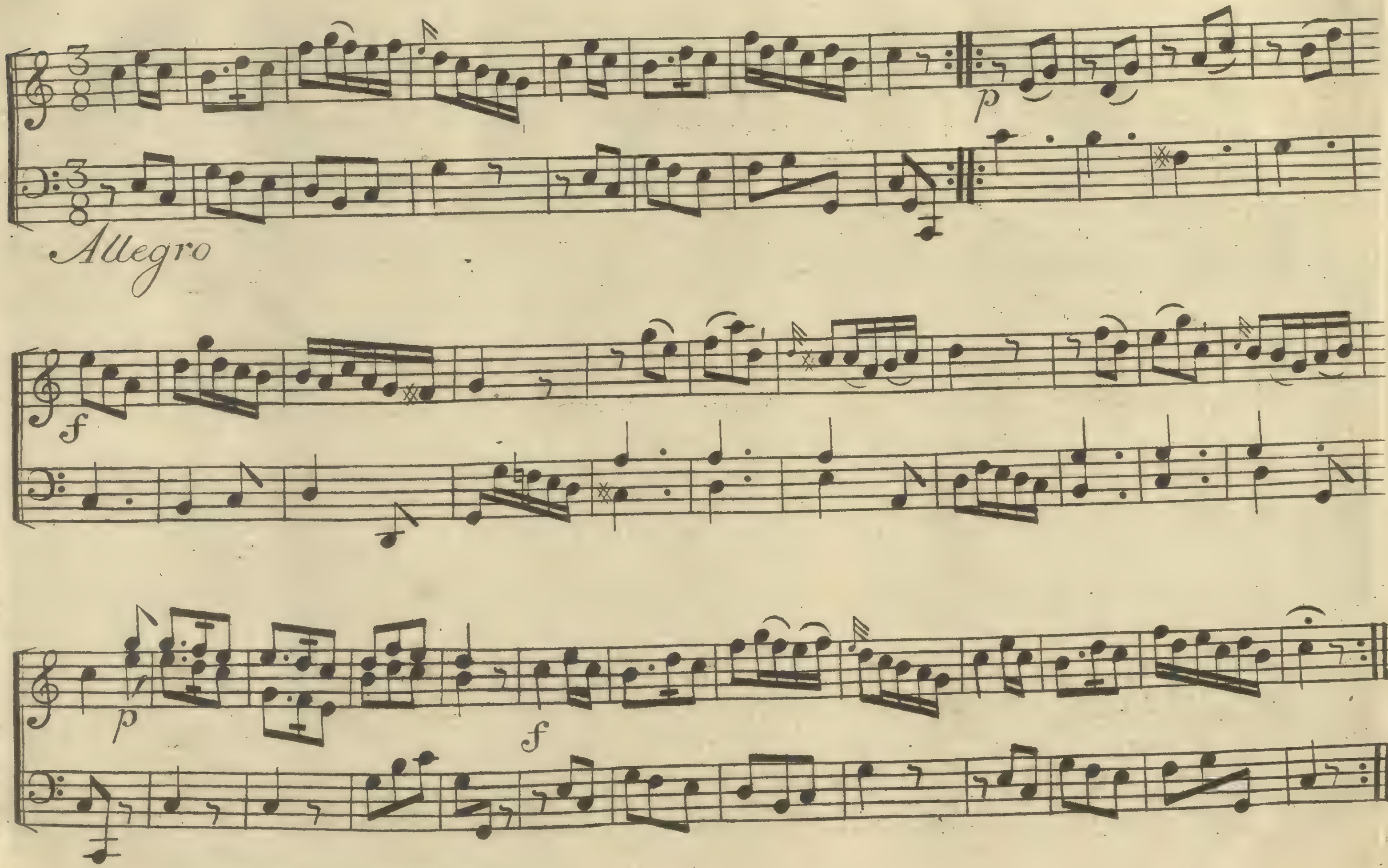
Prix f 1. 16.

SONATINA I

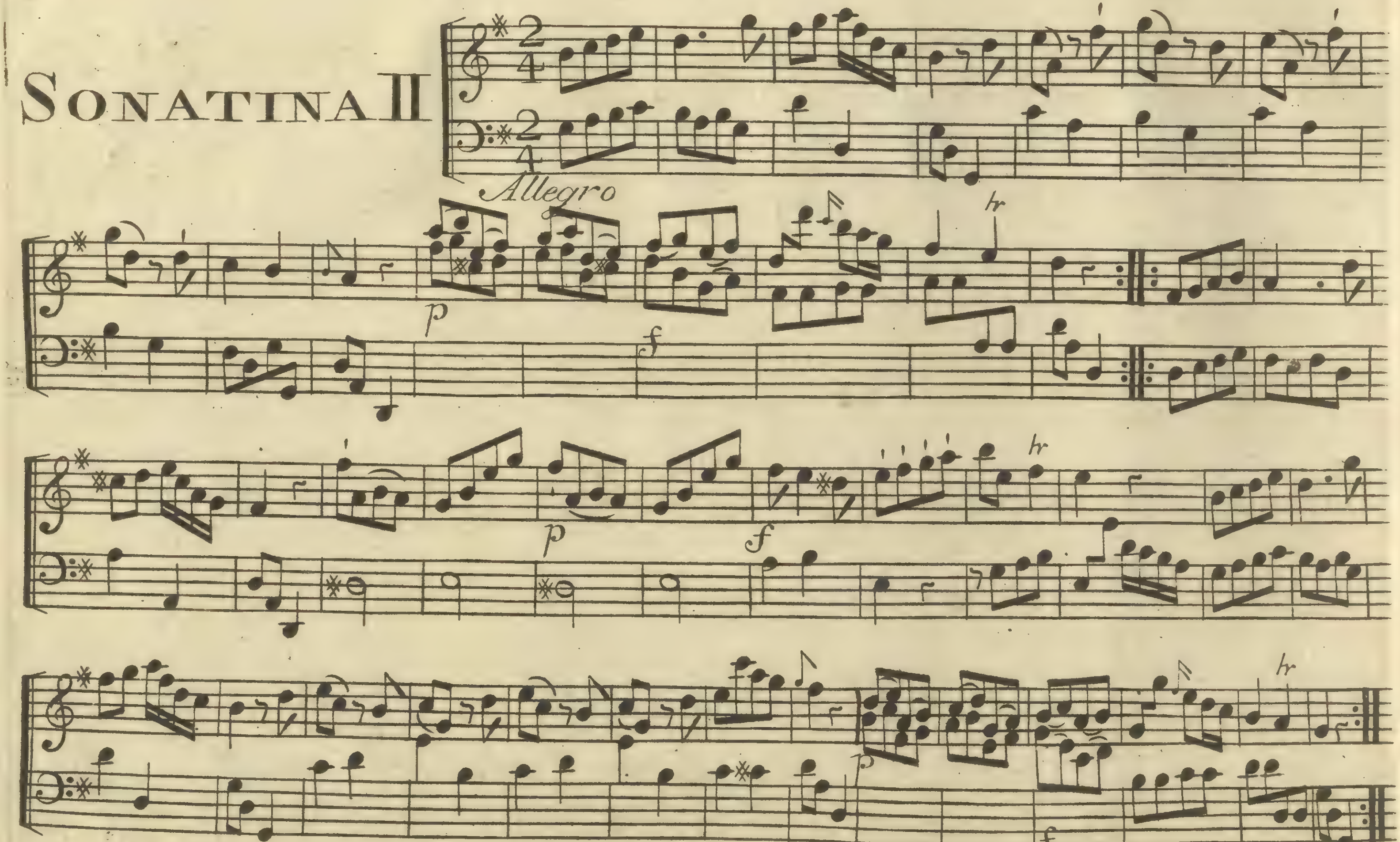


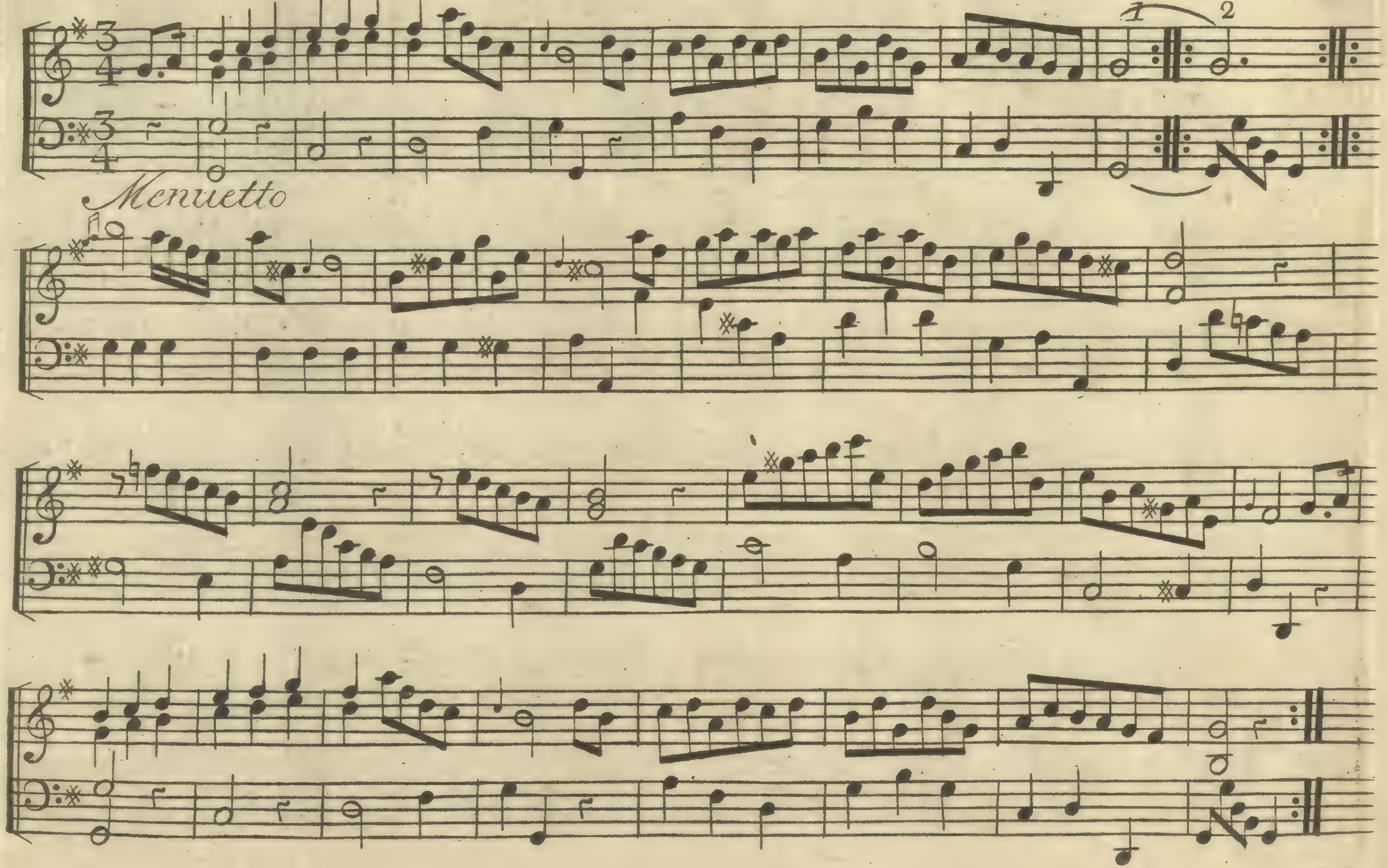

Menuetto

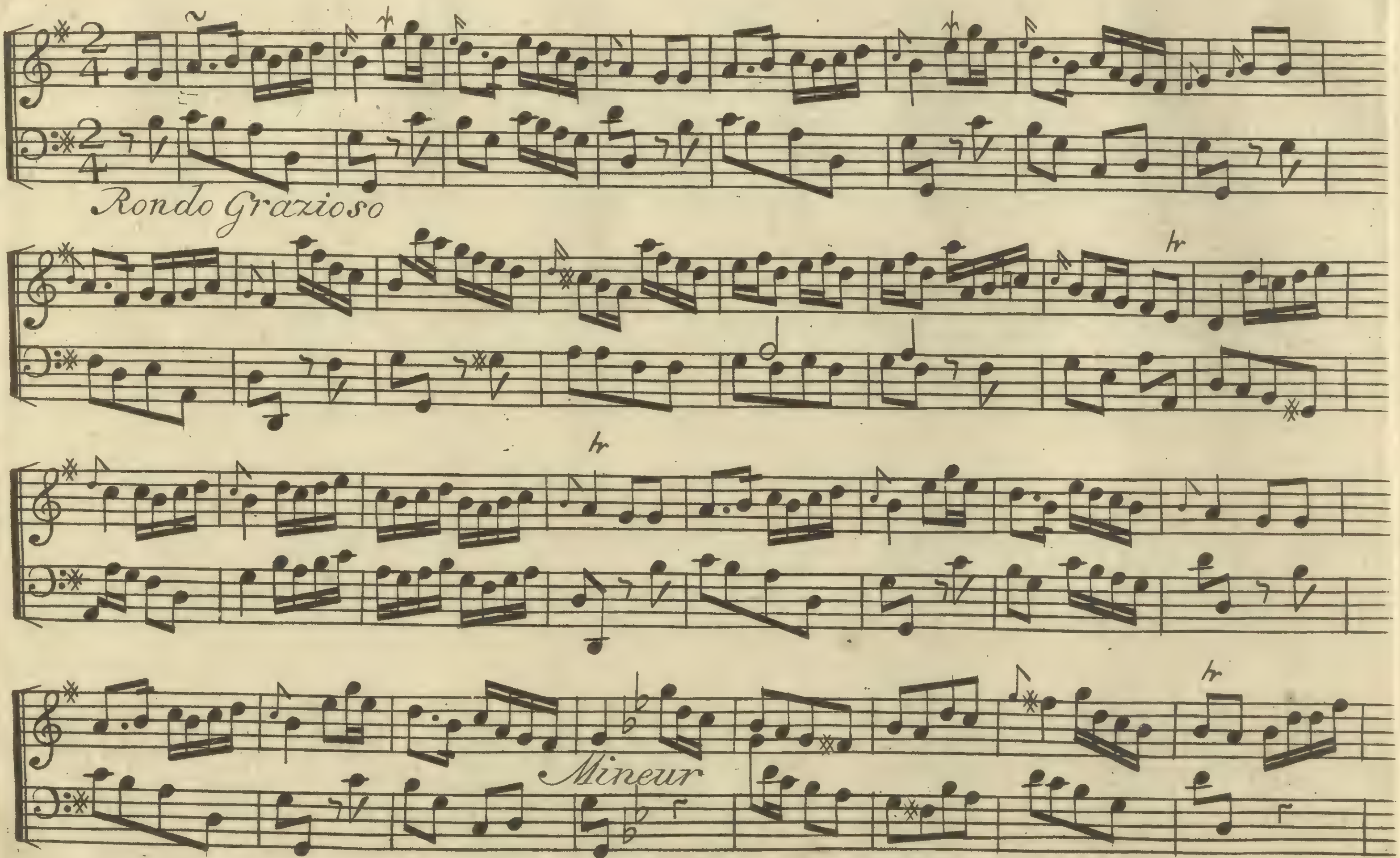

Andantino

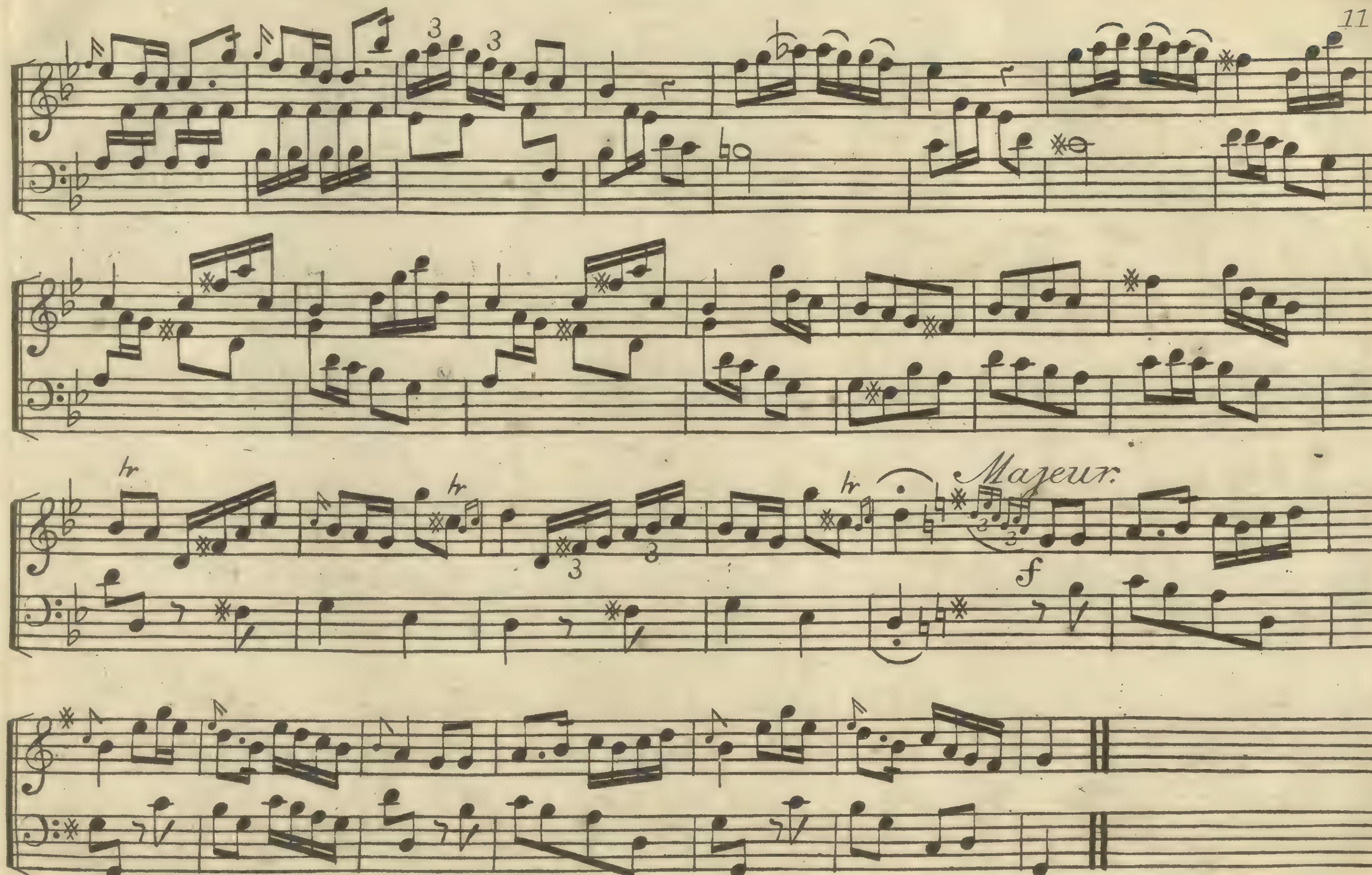

Allegro
p
f
p
f

SONATINA II

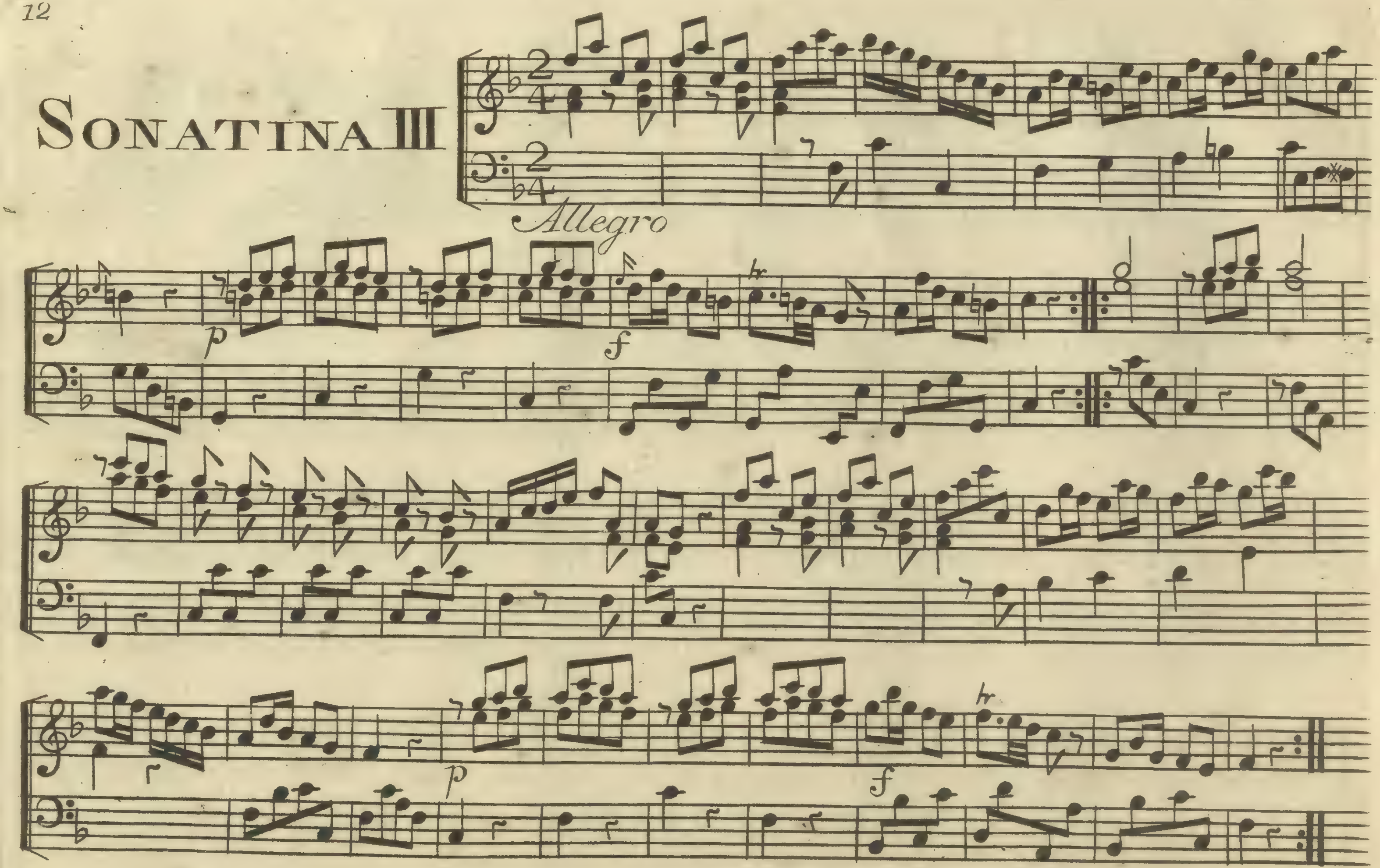


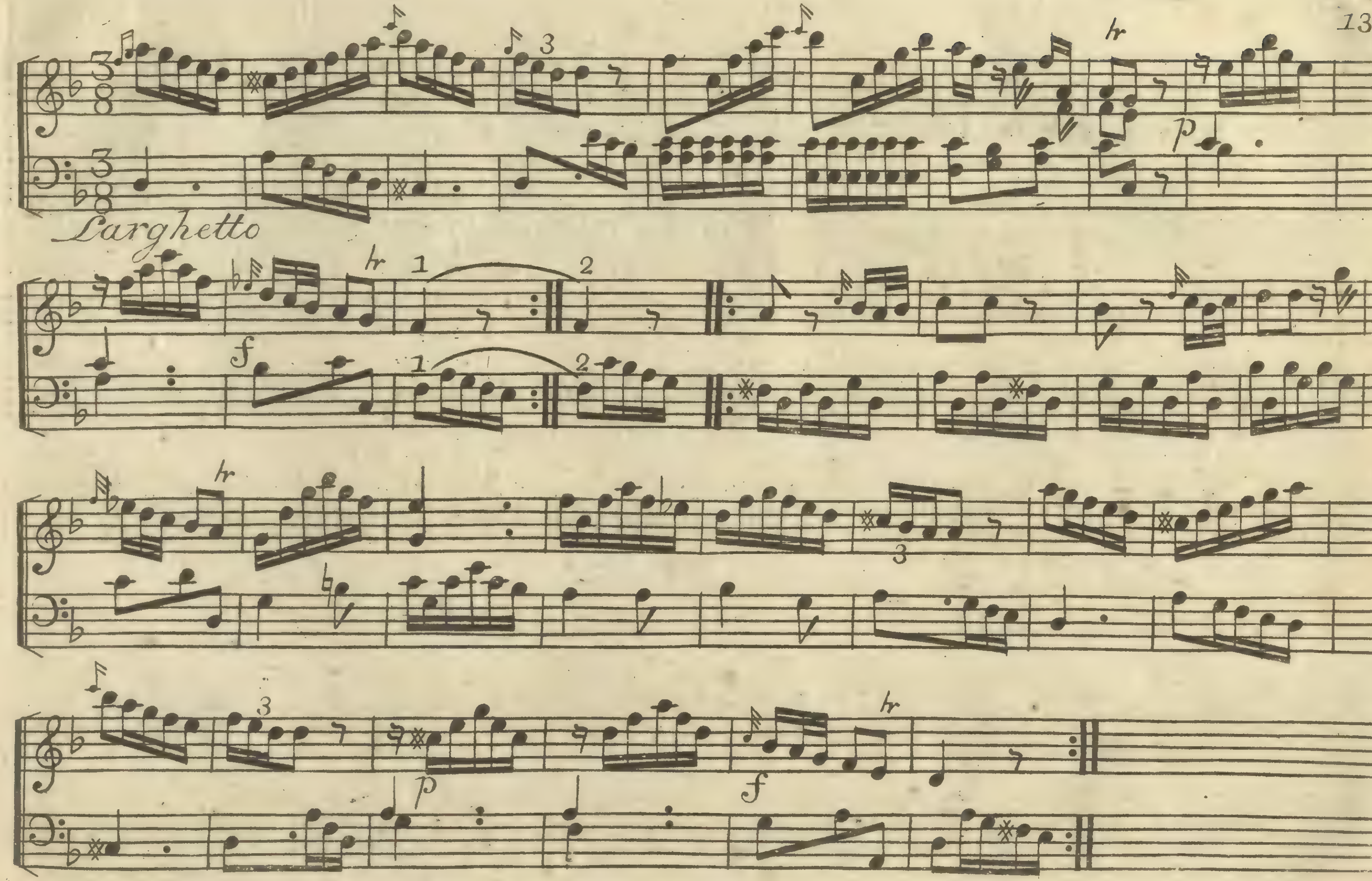

1
2
Menuetto

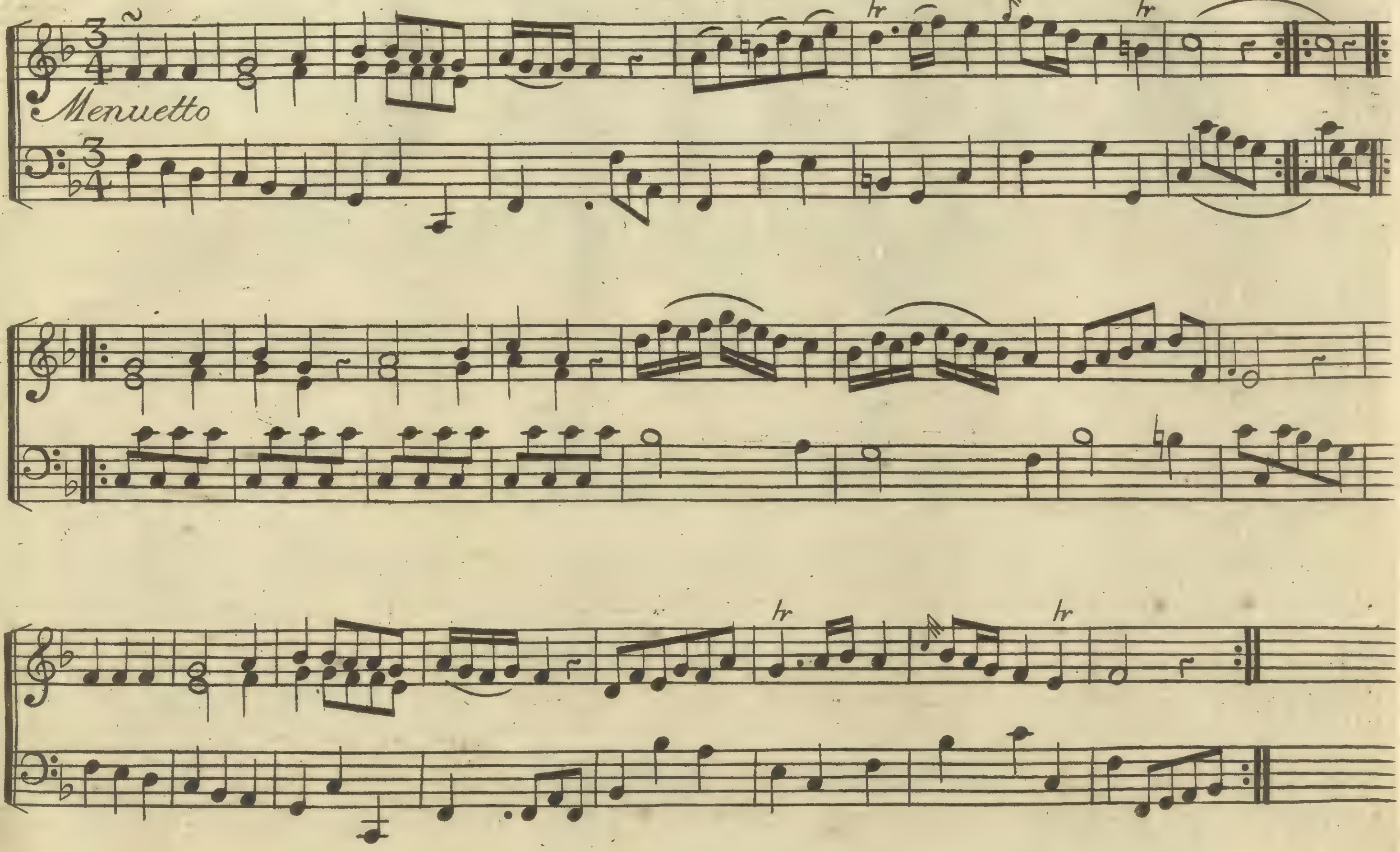

Rondo Grazioso
tr
tr
tr
Mineur

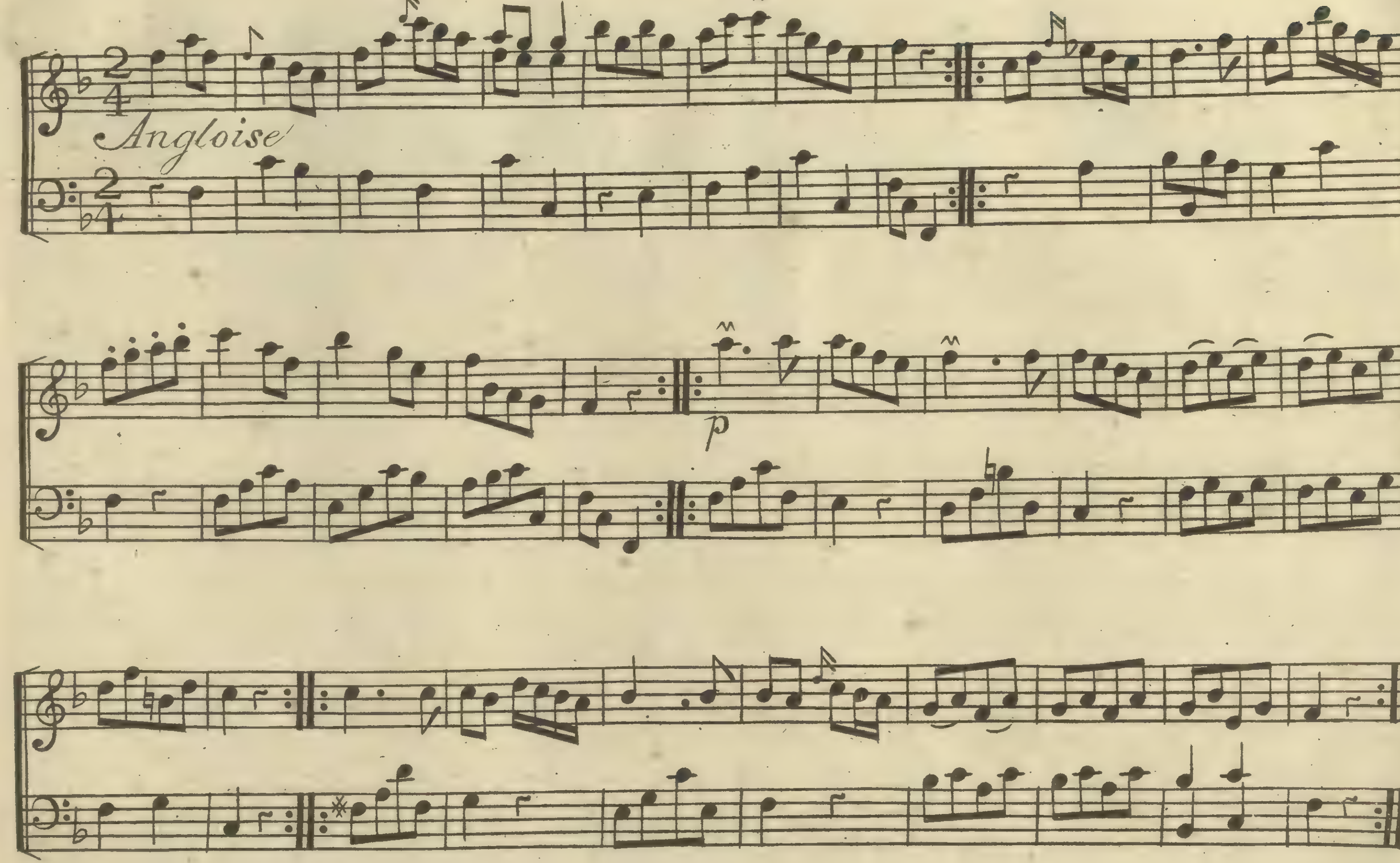

Majeur.
tr
f

SONATINA III

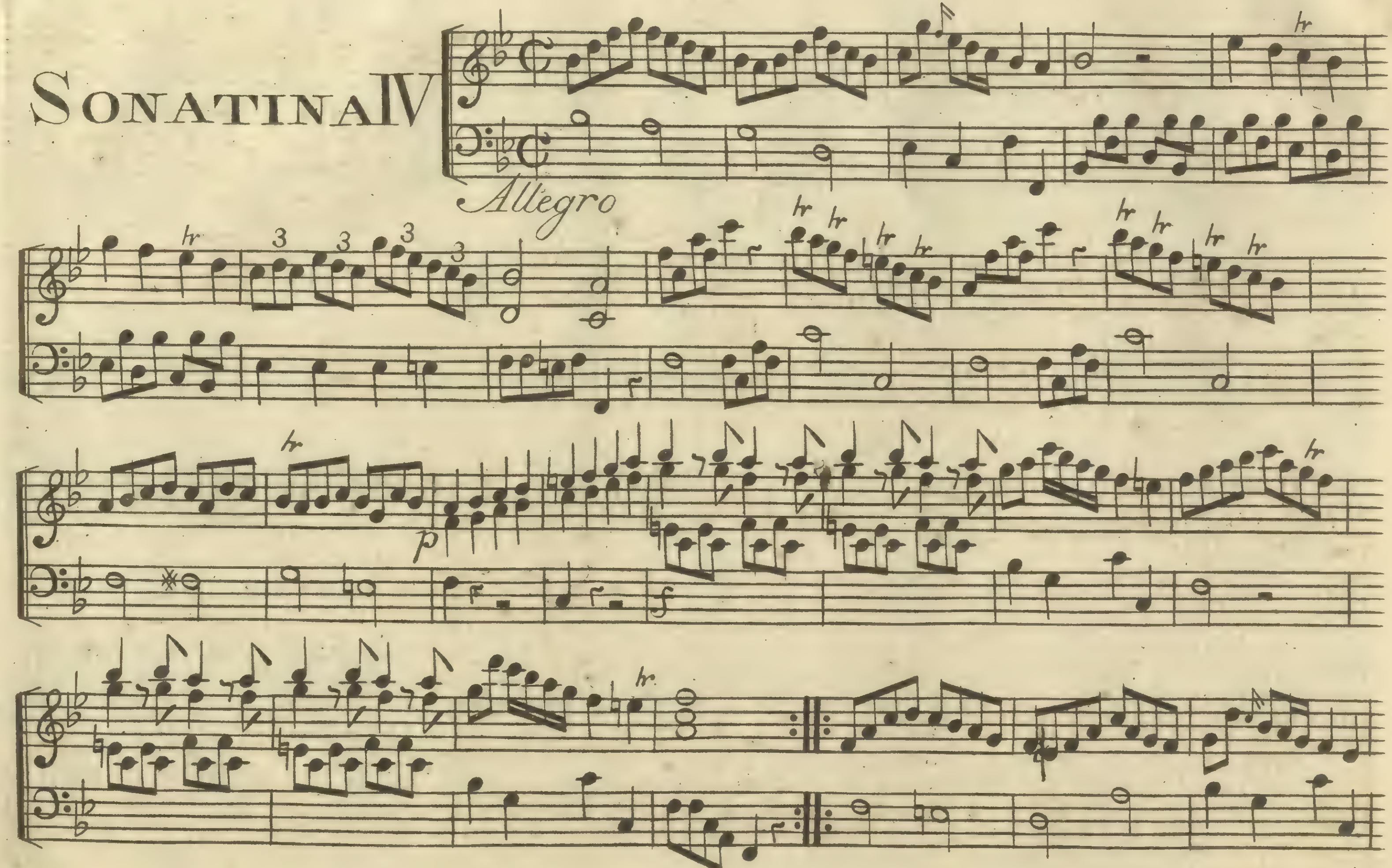


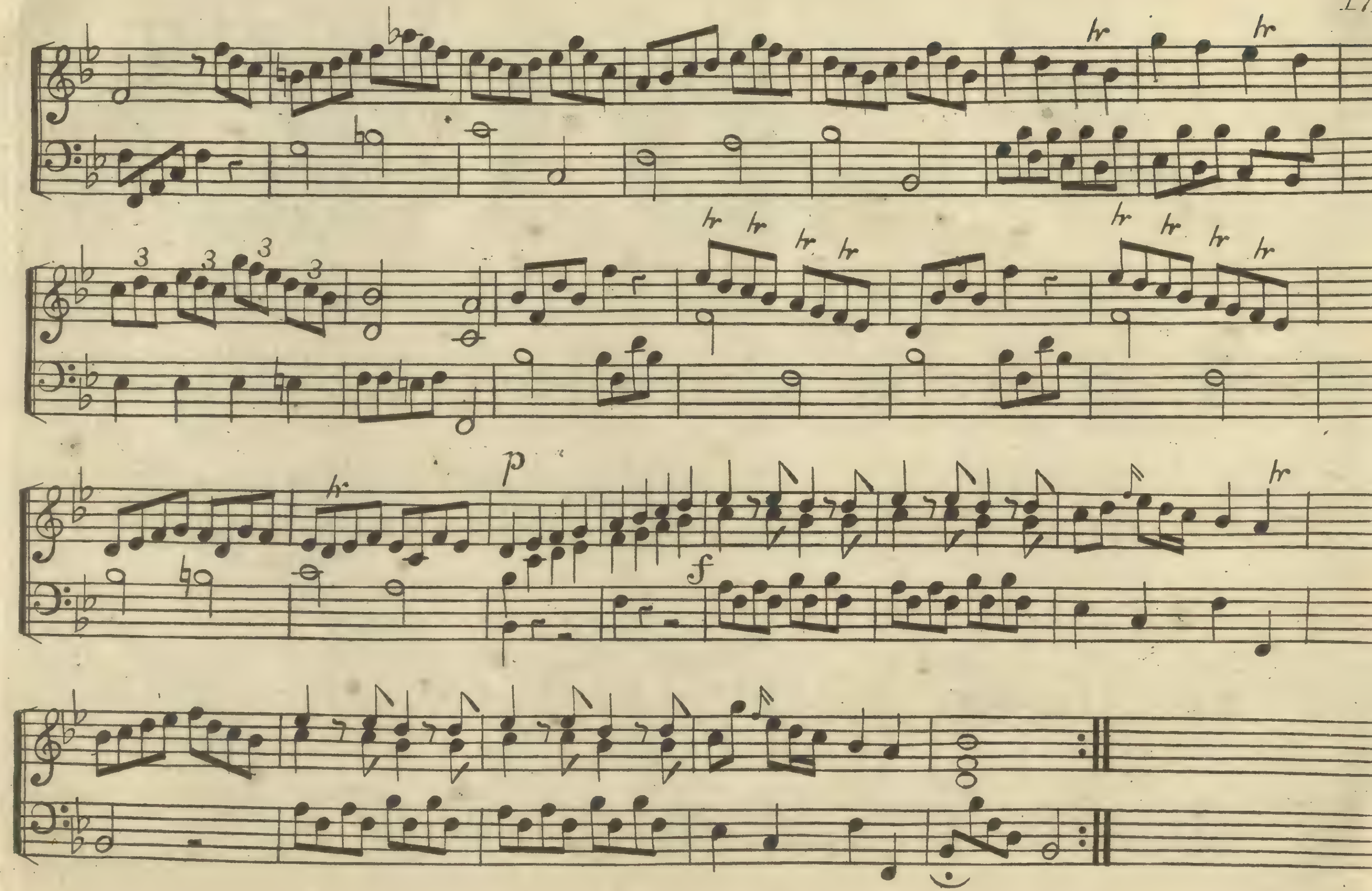

Larghetto

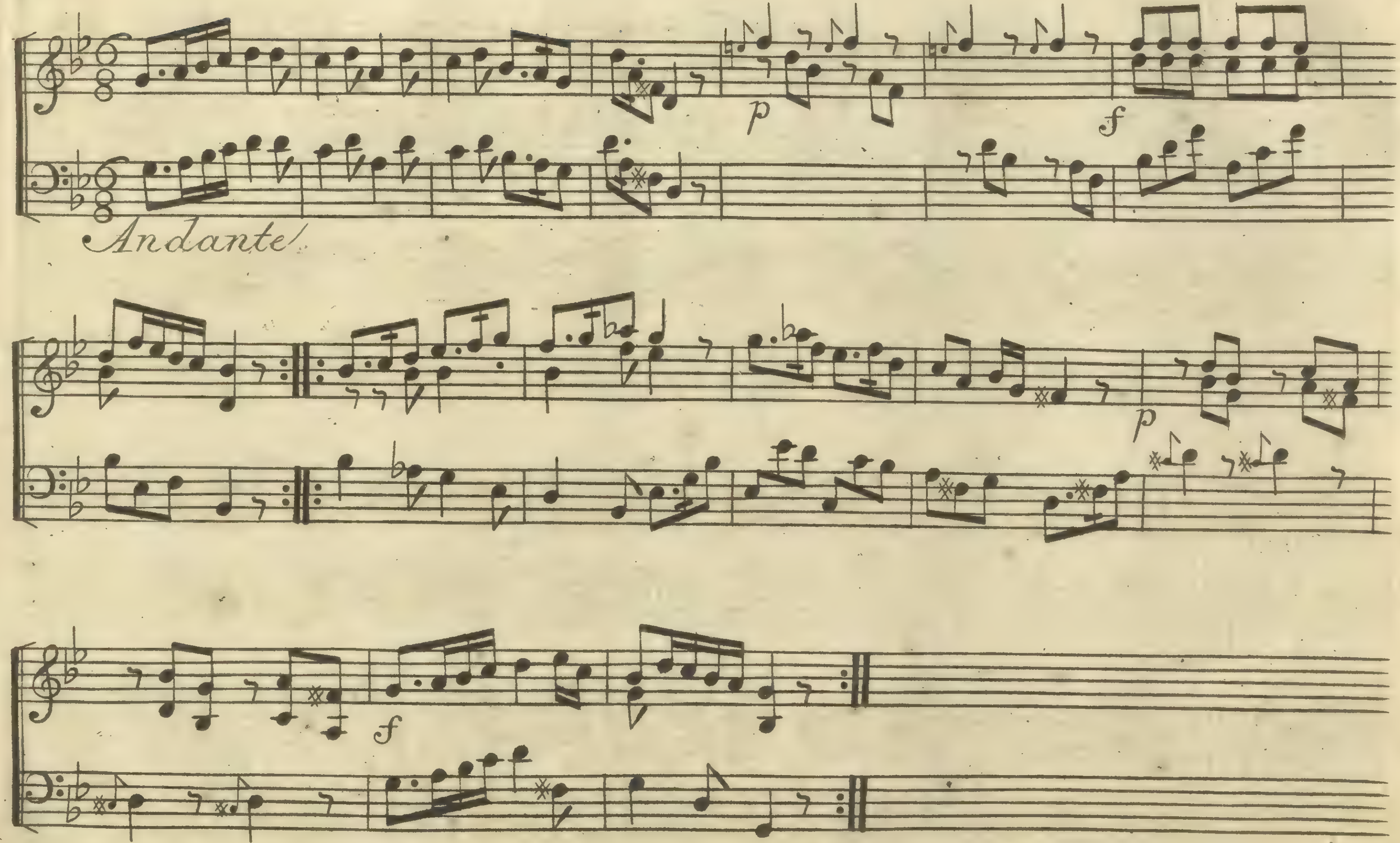

Menuetto
3
4
tr

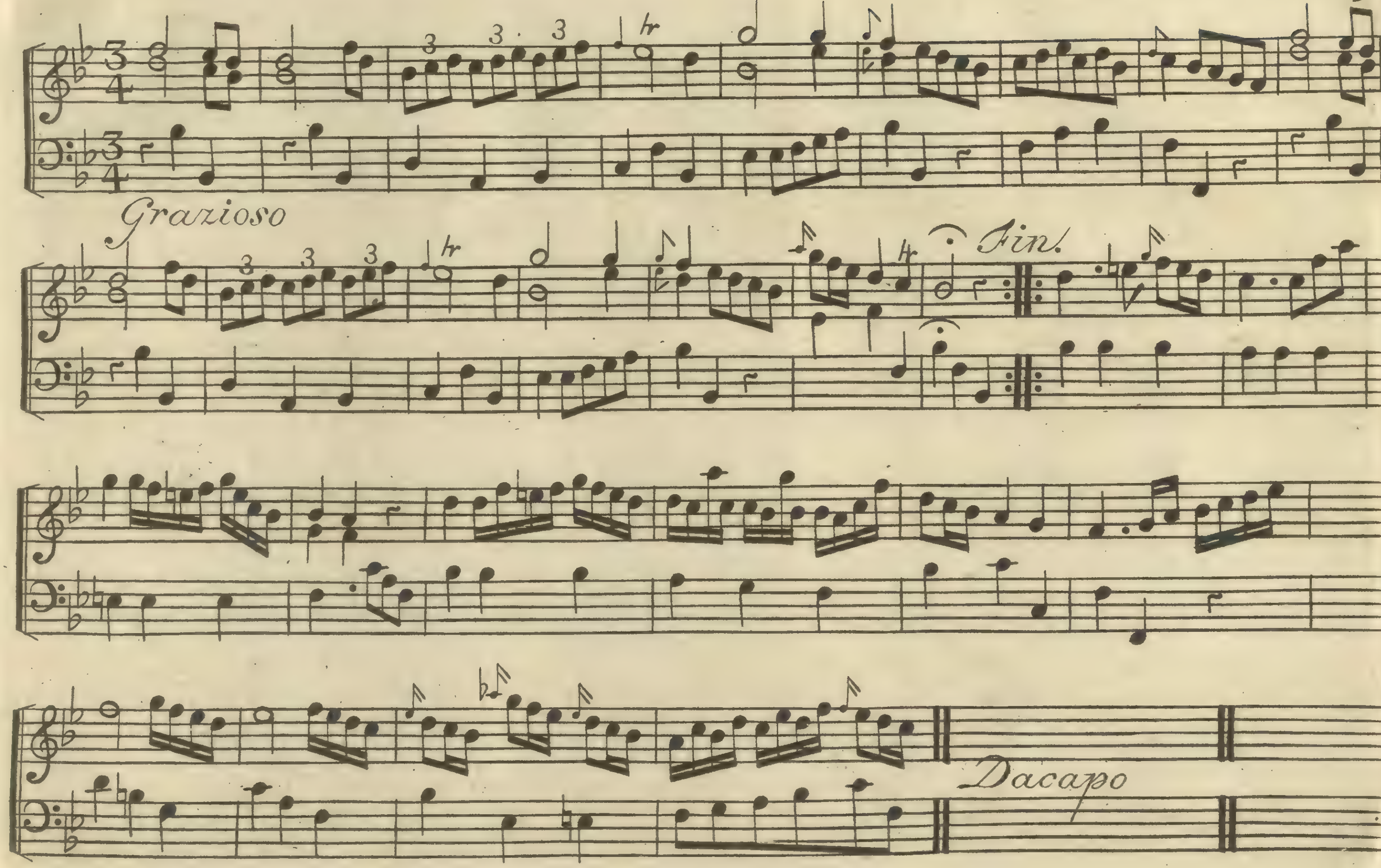

Angloise
p

SONATINA IV

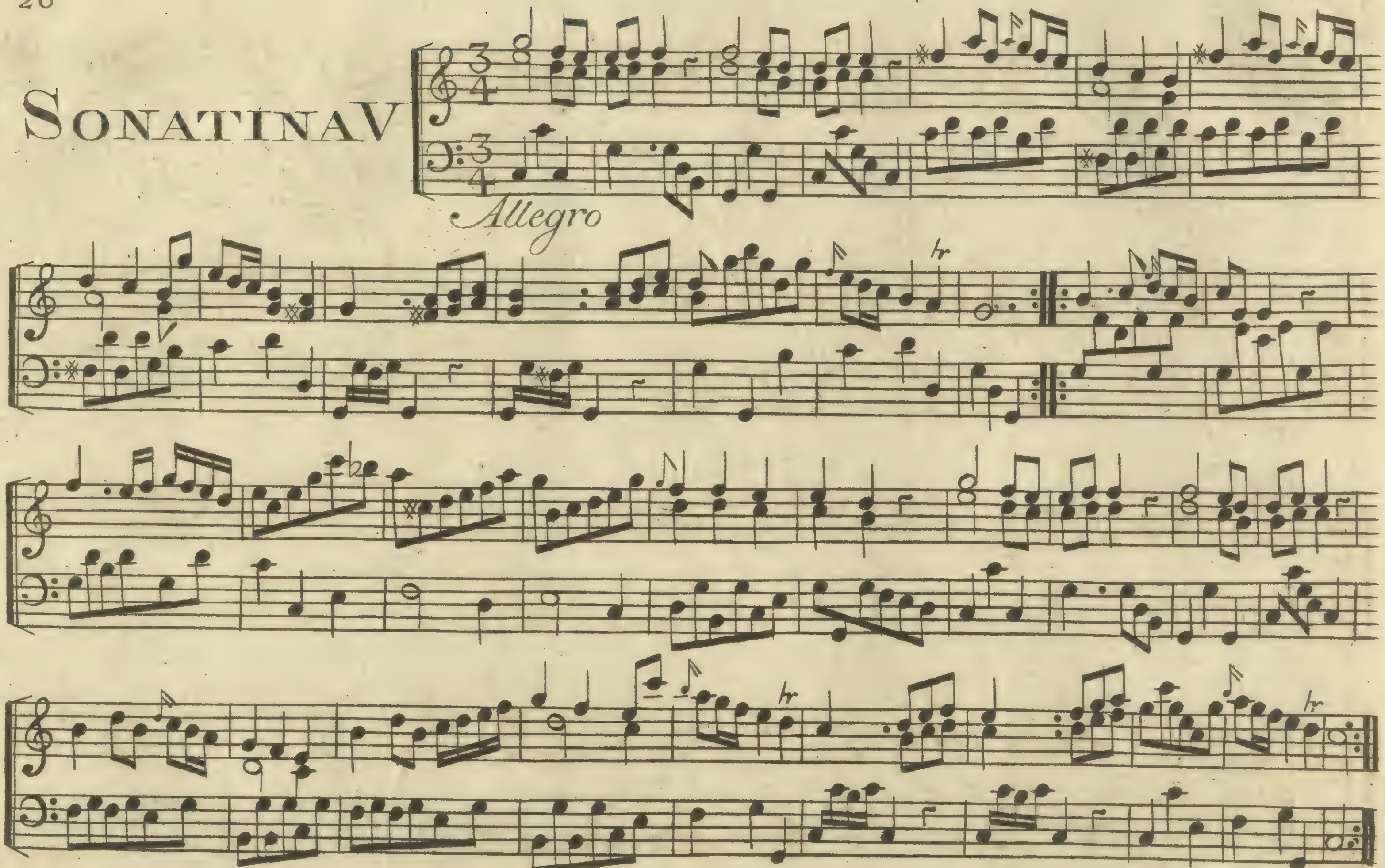


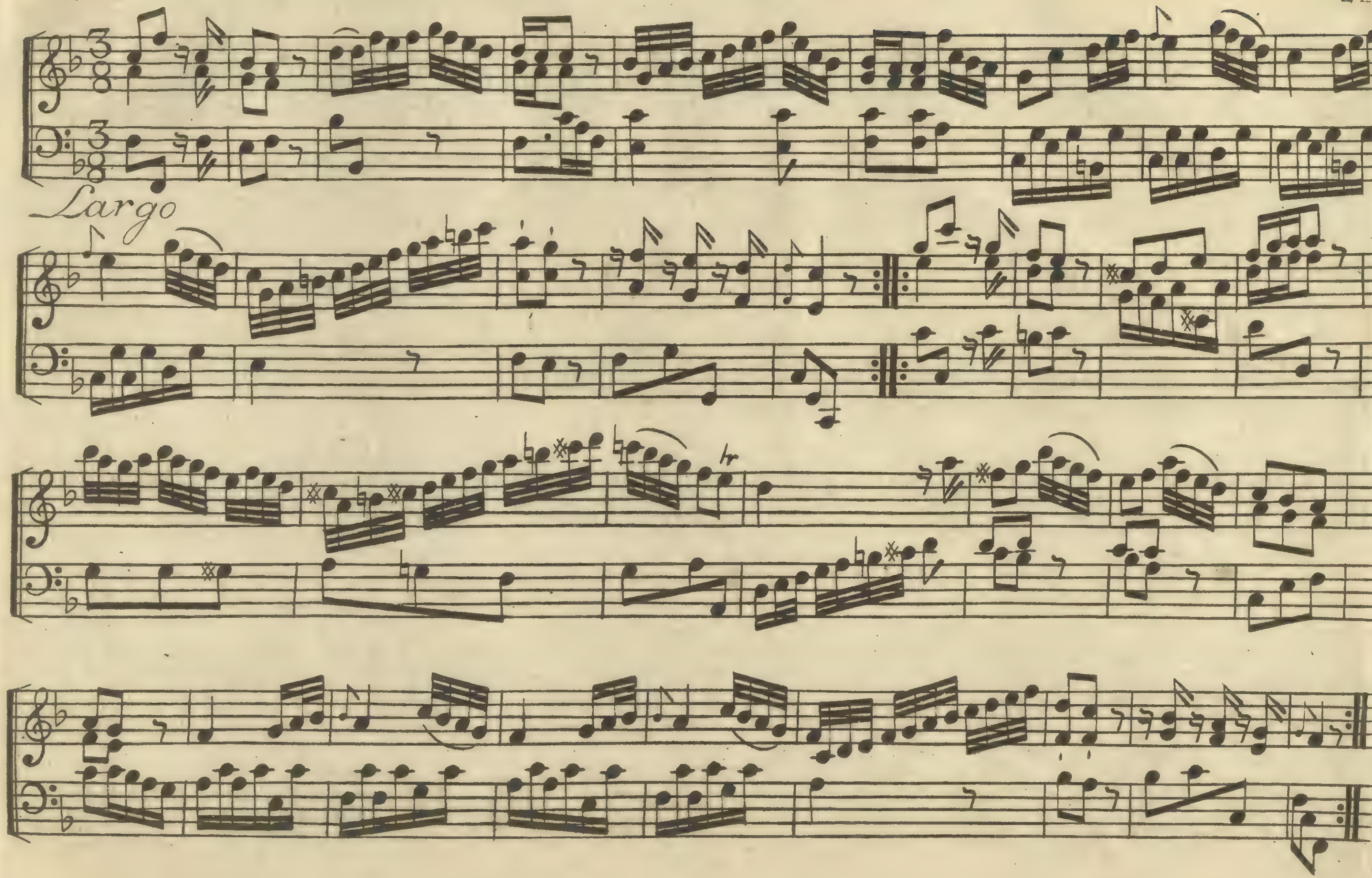


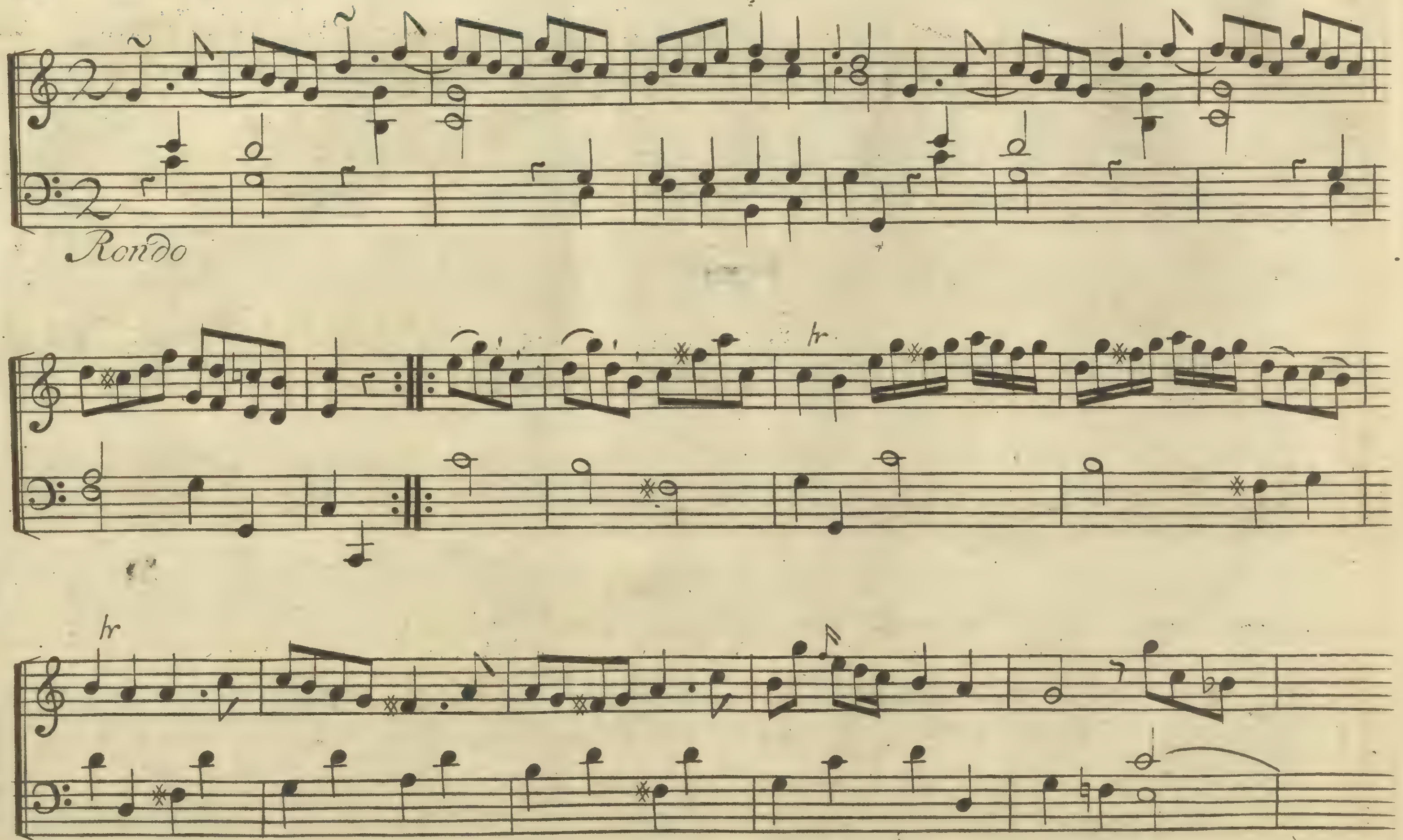

Andante
p
f

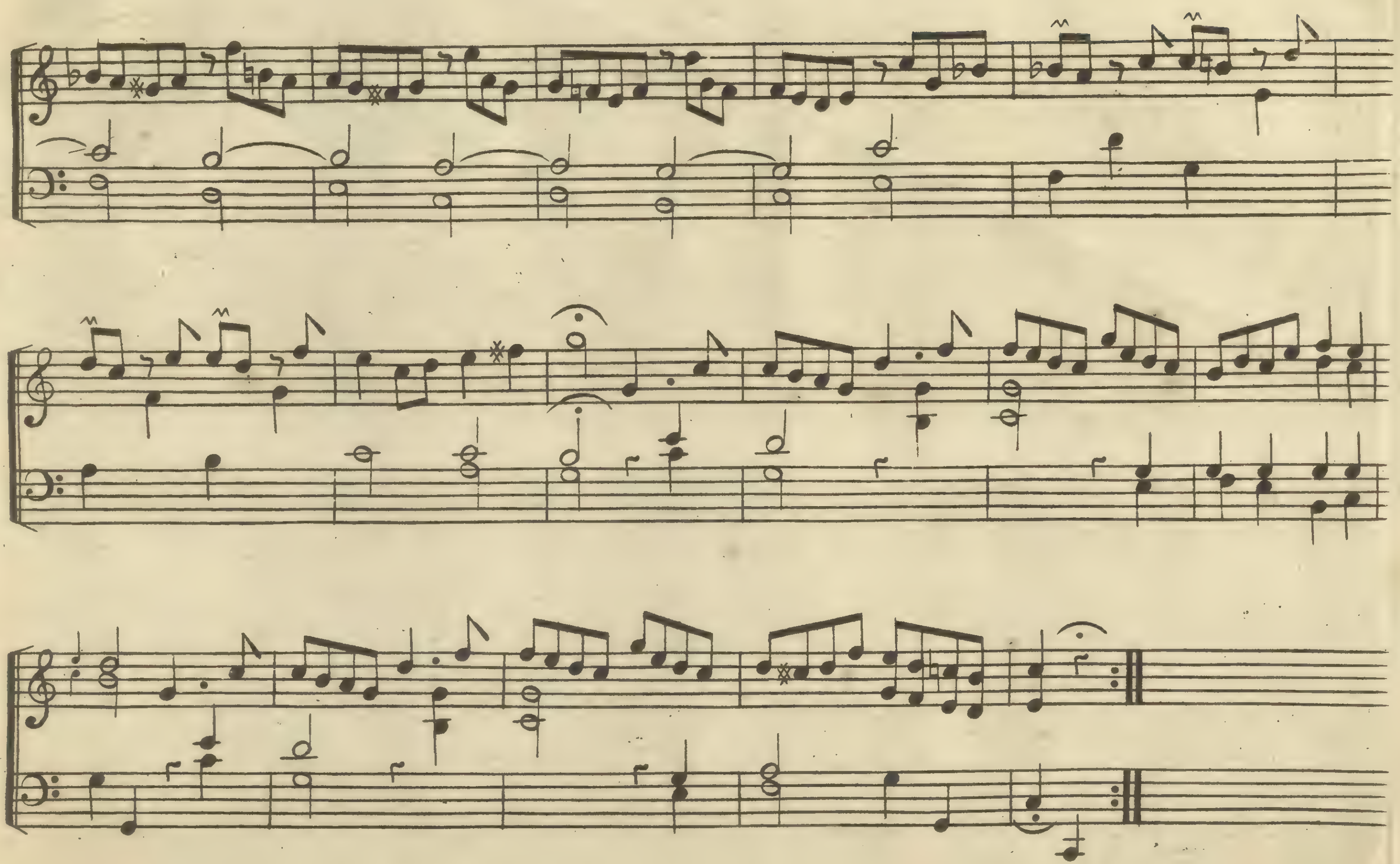

Grazioso
Fin.
Dacapo

SONATINA V

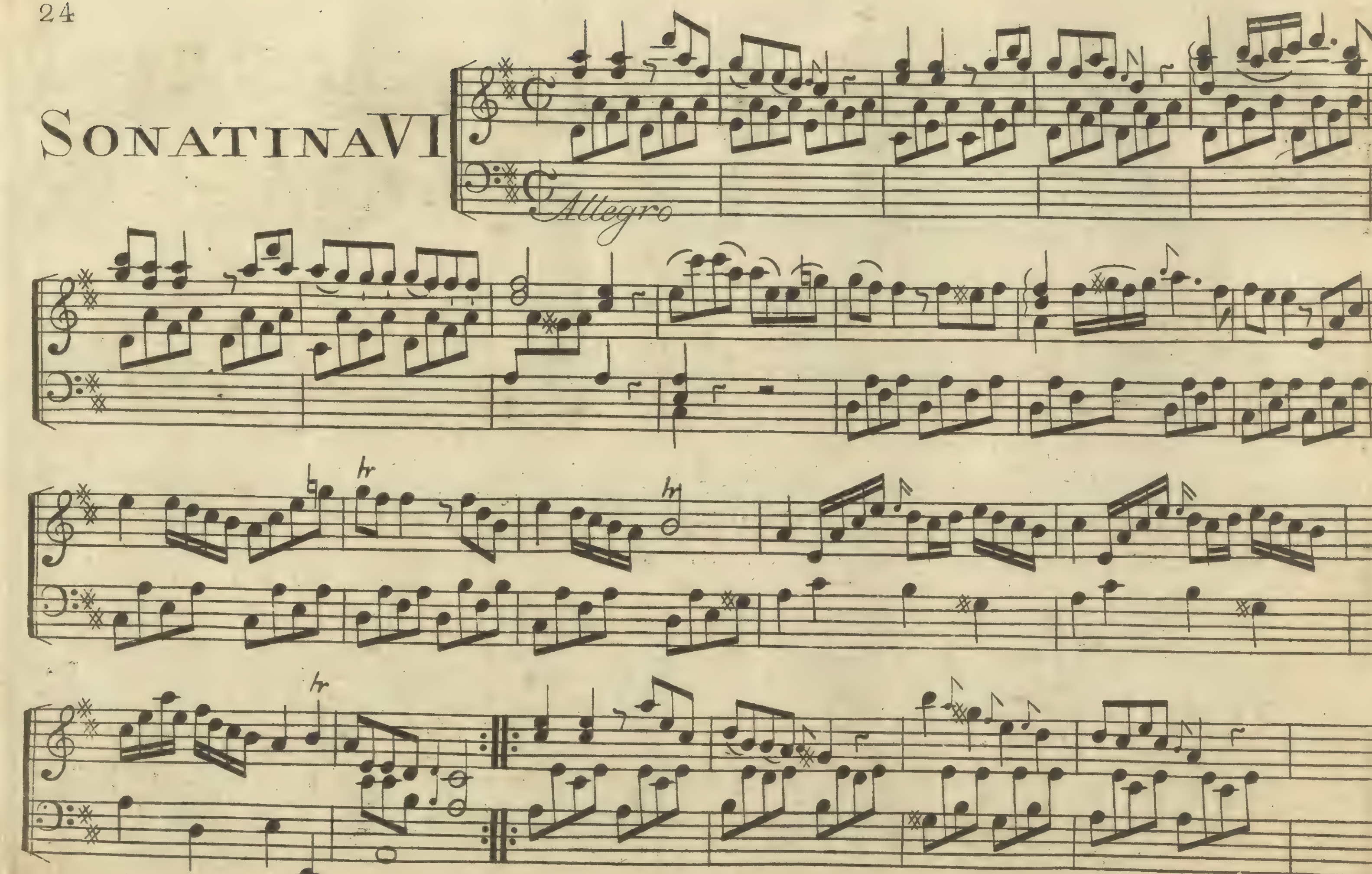


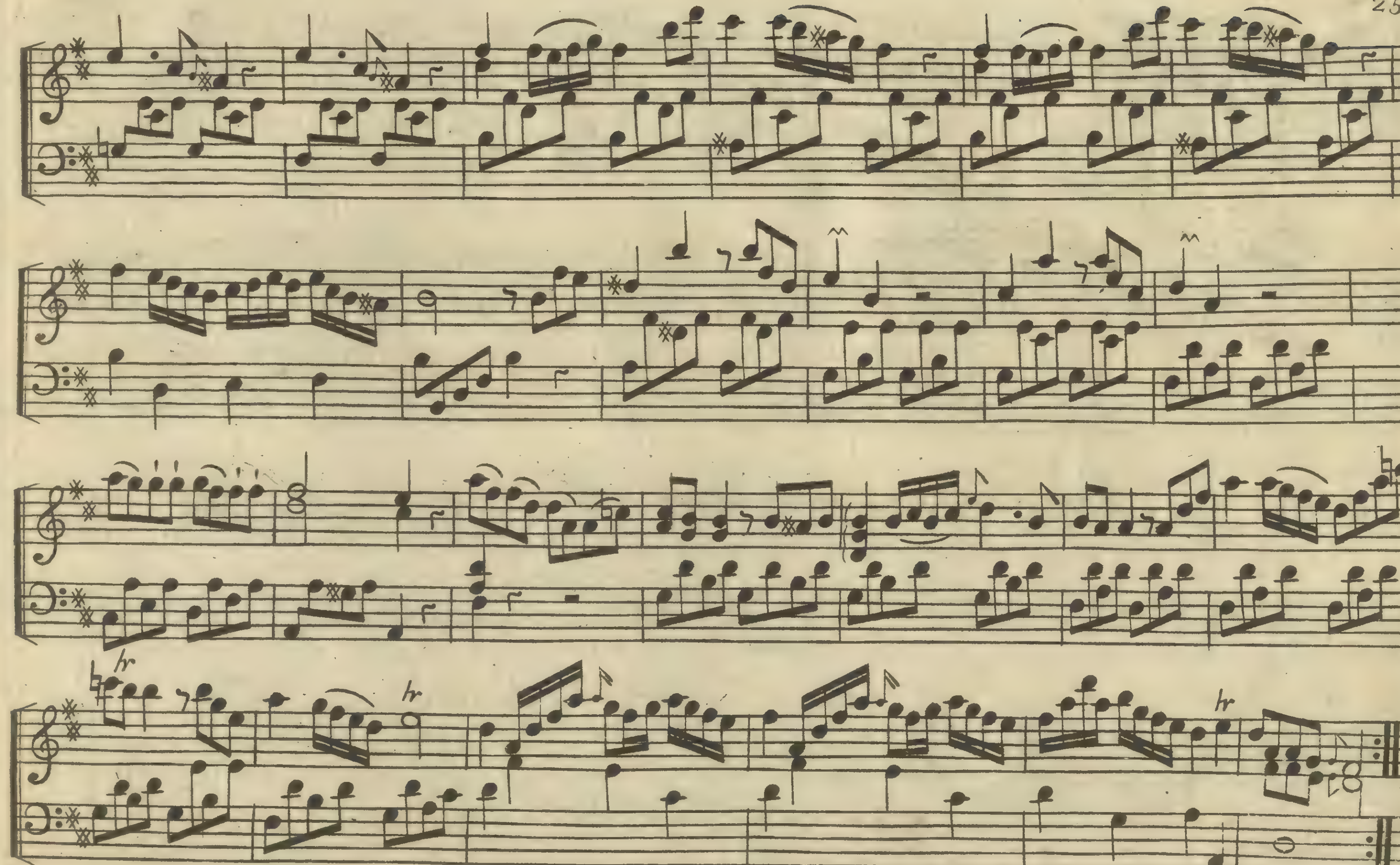

Largo

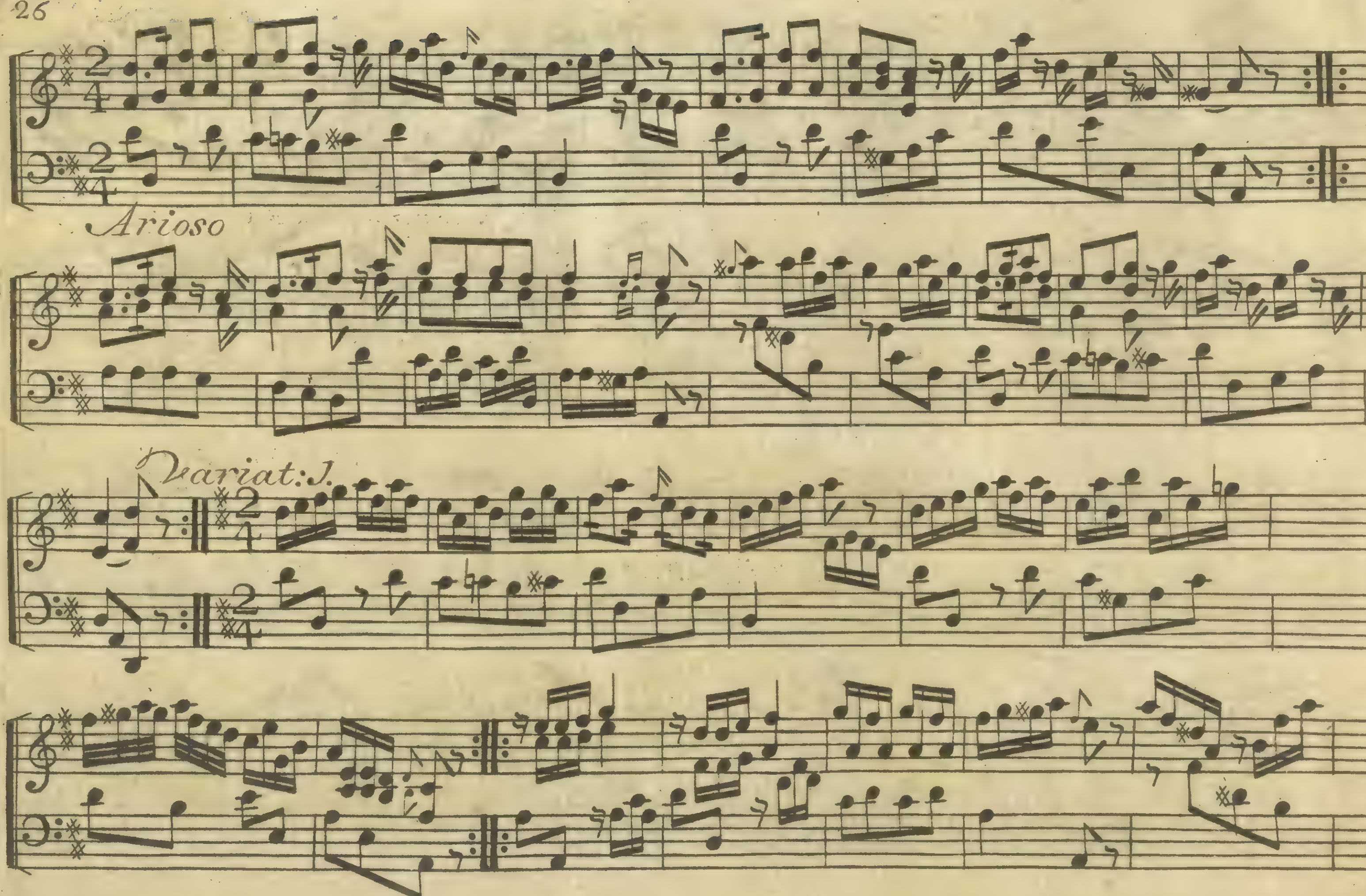

Rondo

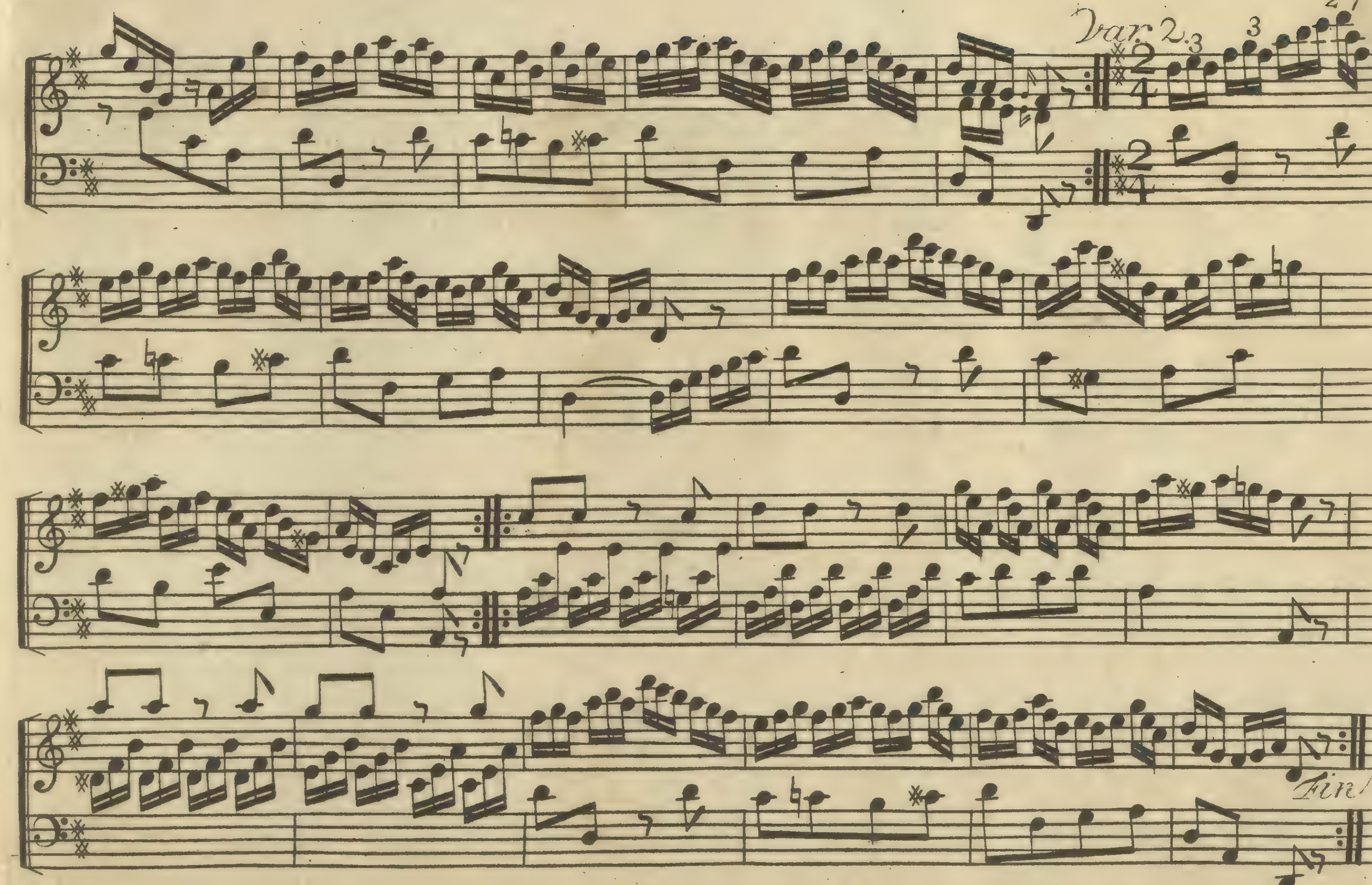


SONATINA VI






Arioso
Variat: I.


Var. 2
Fin

THE PEDAL HARP ROTULA,

and

New Instruction for that Instrument,

with Eighteen Favorite

Waltzes, Songs, and Minuets,

for the

Harp or Piano Forte,

Dedicated to the Right Hon.ble Lady Harriet Leslie.

COMPOSED *BY* MR. WEIPPERT.

Entd. at Stationers Hall — *Pr. 4s.*

London. Printed & Sold at Bland & Weller's, Music Warehouse, 23, Oxford Street.

INSTRUCTIONS FOR THE PEDAL HARP.

MUSIC is written on Staves, which Consist of five Parellel lines, thus ≡, at the Beginning of each Stave, is placed. a Cliff, and for the PEDAL HARP, Two of these are used, (Viz) the Treble 𝄞, or G. Cliff, and the Bass 𝄢 or F. Cliff, Sometimes the Tenor 𝄡, or C Cliff is made use of in the Bass Staves, when the Part runs high, to prevent Ledger lines.

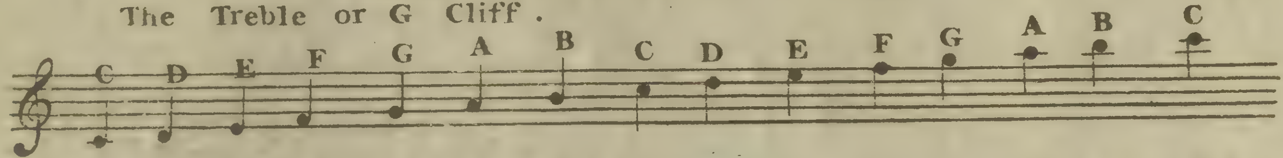
LEDGER LINES, are short additional lines, drawn above or below the Staves, thus,



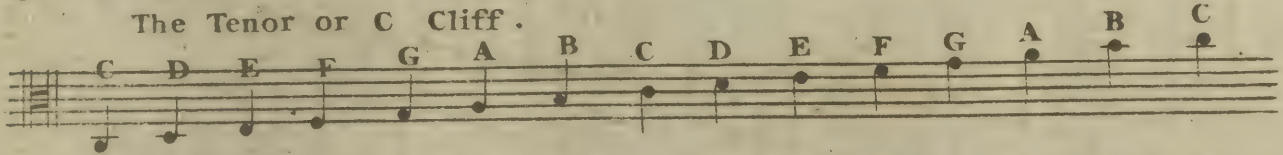
The above five Parallel lines, with the Spaces between, are called, for the sake of dis=tinction, by the names of the first Seven Letters, of the Alphabet. ⊕ A.B.C.D.E.F.G. and repeated, as often as the Compass requires.

⊕ The German have Eight letters of the Alphabet in Music they call B♮. H.

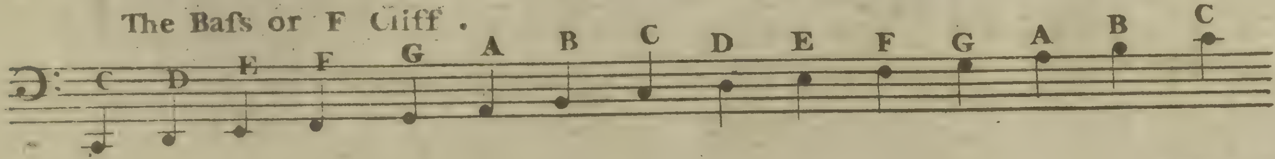
The Treble or G Cliff.



The Tenor or C Cliff.

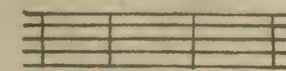


The Bass or F Cliff.



The half notes, or Semitones, are expressed. by the following Characters, (♯ a Sharp) raises any Note half a Tone, (♭ a Flat) lowers the Note half a Tone, (♮ a Natural) Re=store, any Note to its Natural Sound.

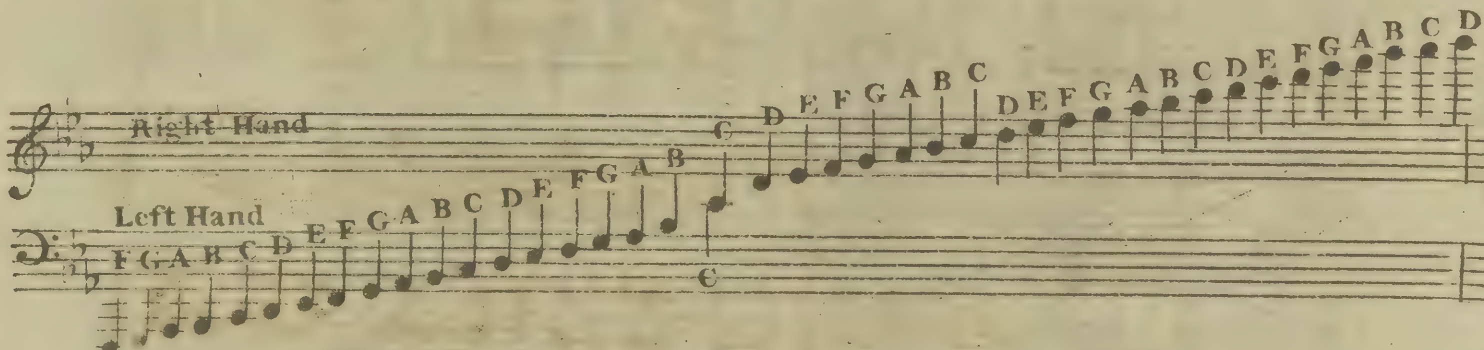
A Bar is a perpendicular Stroke drawn across the Staves, to divide the Measure, and distinguish one Bar from another, thus



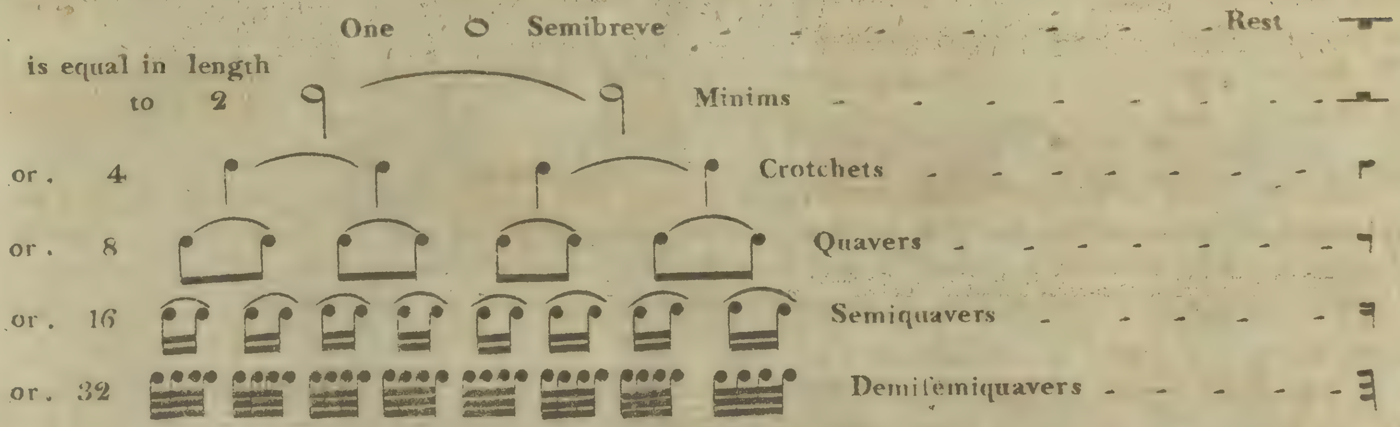
A double Bar, is formed of two of those lines, thus ‖ which divides the first part, and finishes an Air &c. &c. and when dotted, thus :‖: shews, that each part, must be played twice —

A (𝄋 Repeat) Signifies that such Parts of an Air must be play'd over again, from where such reference is marked.

The PEDAL HARP has 41 Strings, of which the lowest string is F, and the highest D. as will appear in the following Example.

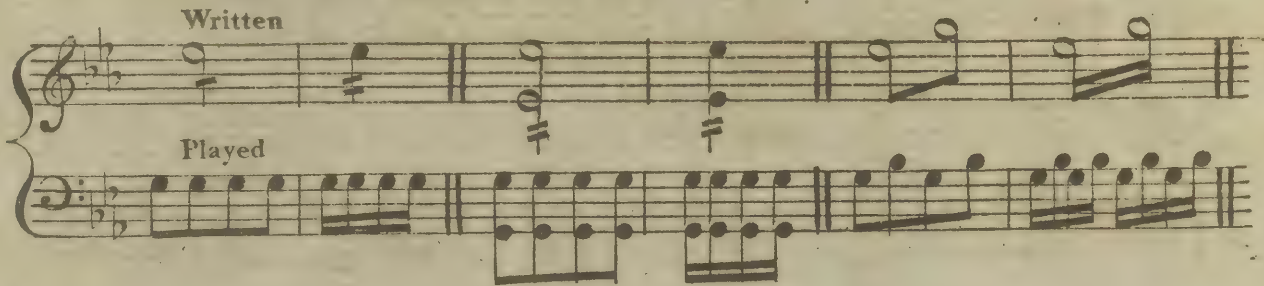


The Names, and Proportions of the Notes, and their Several Rests



The RESTS Signify Silence, in Proportion to the length of the Notes to which they answer.

Several Notes which admit of Tying, are often expressed thus.

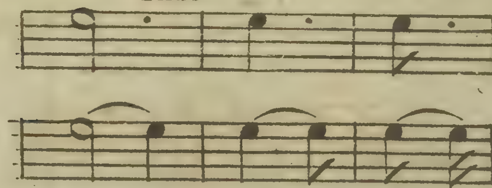


A DOT . Added to either a Note, or Rest, makes it half as long again .

Thus

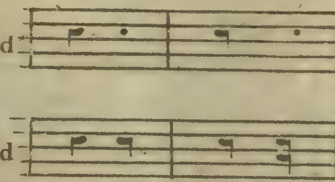
Written

Played



Rests dotted

Explained

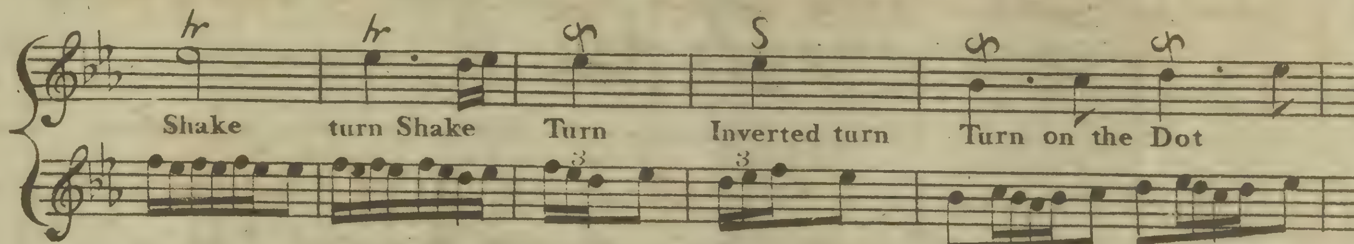


Explanation of the different GRACES used on the PEDAL HARP .

Which if not carefully attended to, would appear languid, and void of those pleasing Exprefsions, that conveys an agreable Sensation to the Minds of the Hearers as well as the Performer .

Mark'd thus

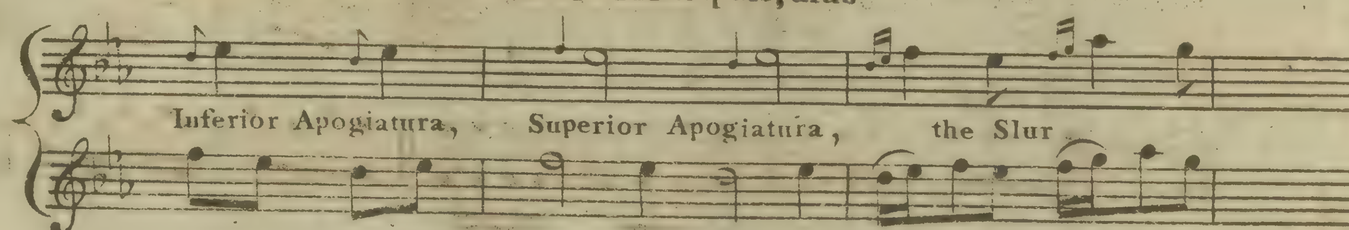
Play'd thus



APOGIATURAS are little Graceful Notes; Placed before or after their Principals, thus

Written

Played



A PAUSE, is mark'd thus, ⌒ implies that the Notes or Rest, over or under which it is placed, is to be continued beyond its proper time, and sometimes it is accompanied, by an Extempore Cadence to display the Taste and Skill of the Performer.

A TYE, or Binding, is mark'd thus ⁀ which tyes several Notes together thus the first Note only is to be struck, though it must be held the full Time of both.

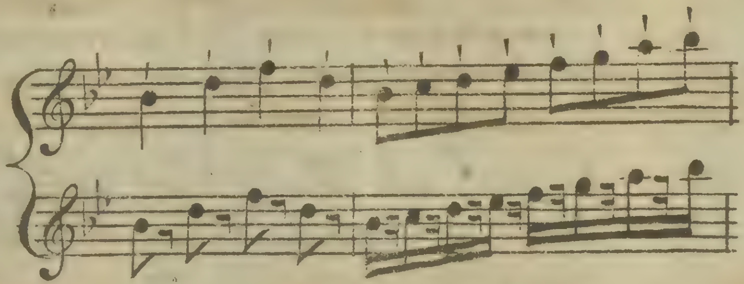


STACCATO is mark'd thus ' ' ' ' or . . . . Signifying that the notes over which they are placed must be played in a very distinct manner.

thus

Written

Played

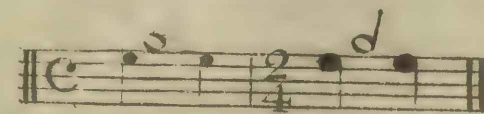


A. DIRECT, is mark'd thus w, shews on what line, or space the first Note occurs, in the beginning of the following Stave.

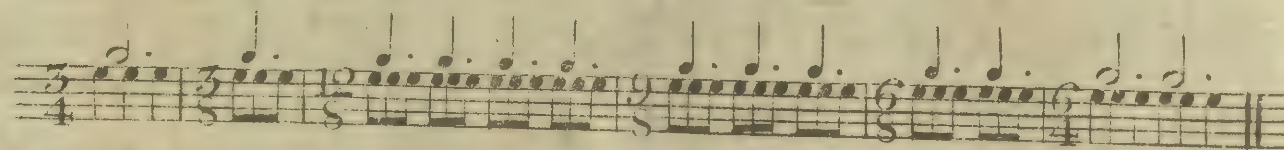
On Time

The Various kinds of Time used in Music may be reduced to Two, Viz, COMMON, and TRIPLE, the Common is mark'd thus ₵ . C . $\frac{2}{4}$. , and the Triple thus , $\frac{3}{4}$. $\frac{3}{8}$. $\frac{12}{8}$. $\frac{9}{8}$. $\frac{6}{8}$. $\frac{6}{4}$ as in the following Example .

Common Time



Triple Time



A figure 3 placed over three Crotchets, Quavers or Semiquavers, signifies that the three Crotchets are to be played in the Time of one Minim; the three Quavers to one Crotchet, the three Semiquavers, in that of one Quaver .

thus
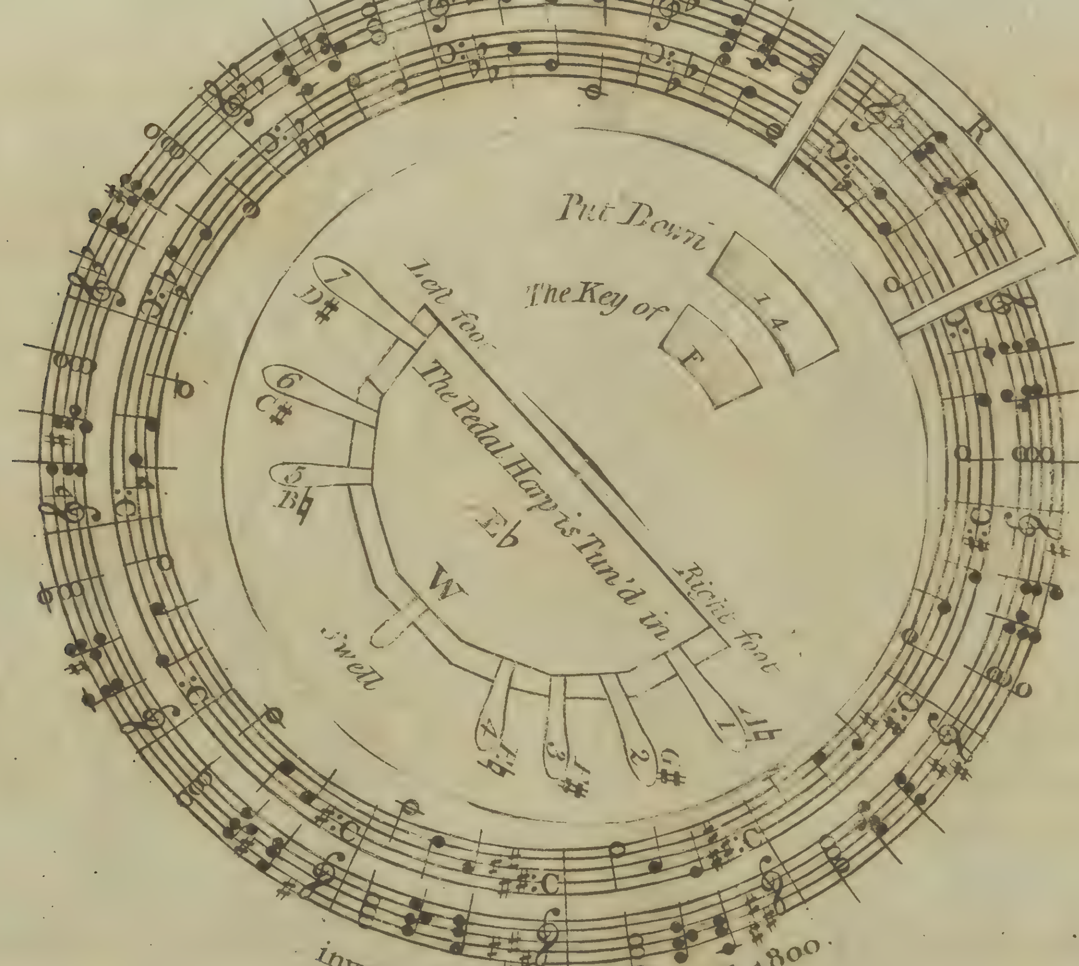


A figure 6 placed over six Quavers, Semiquavers &c. &c. shews, that the Six Quavers, must be played in the Time of one Minum, the Six Semiquavers in that of one Crotchet&c.

thus



THE PEDAL HARP ROTULA,



invented by J.E.WEIPPERT. 1800.

On Harmonica

Harmonic Sounds are Produced, with the left Thumb, and the under Part of the Muscle, opposite the 3^{d} finger, the thumb must be held a little above the middle of the String, So, that the Muscle rest Exactly on the middle of the String, if a little lower, or higher, it will not produce the Harmonic Sound, and when the Thumb Strikes the String, the whole hand Should be withdrawn quickly to Facilitate the vibration of the String, the Double Harmonic notes are Produced in like manner (viz) with the Thumb and first finger, and if the String is Divided in five Parts it will give the fifth above the aforesaid, and if Divided in Eight Parts, it will Produce the Eight above it.

Explanation of the Pedal Harp Rotula

This being of so Simple a Conftruction, it Requires very little Explanation ——

The PEDAL HARP has 13. keys (viz) 8. Major and 5 Minor, which are Produc'd, by the Pedals, which are Situated, 4 on the Right, and 3 on the left of the foot of the Instrument ☩

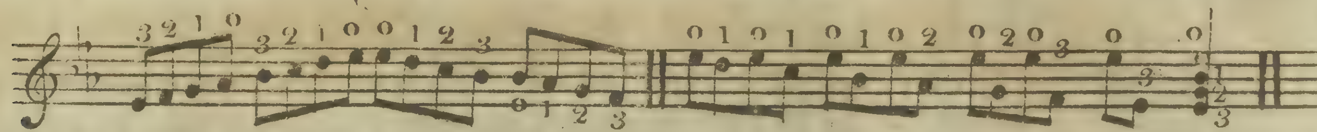
By this ROTULA, you can Immediately know what Pedals to put down, to Produce the different Keys, for. Example, if you wish to Put the Harp in one Sharp (which is the Key of G) look on the Circular Staves, and bring the Moveable Index. R, to one Sharp, it will Inform you that the Pedal N^{o} 1·4·5·3. must be Put down, and the Key is G —— in like manner for any other Key,

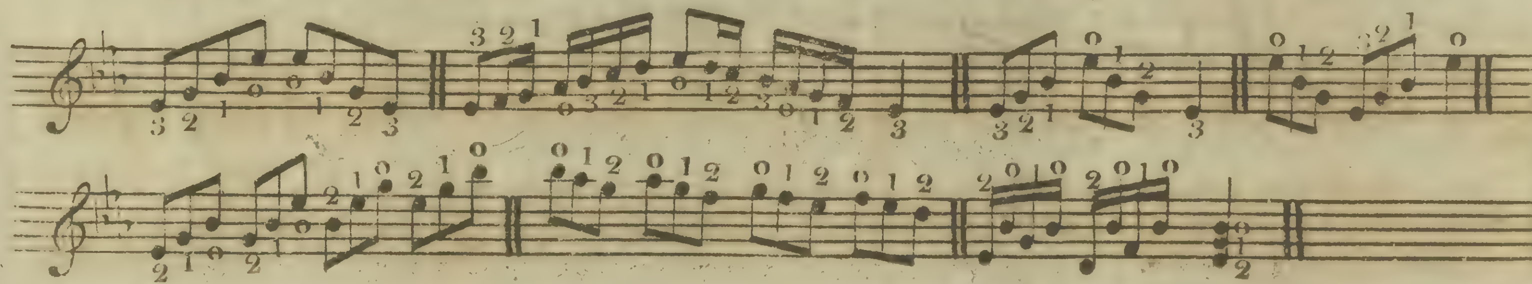
☩ W. Signifies the foot of the Harp, - the Pedals are numberd and to each number is added the name of the note the Pedal Produces, by being put down - -

On Fingering

The o stands for the Thumb, 1 for the first finger, 2 for the second Finger, and 3 for the third finger.

Example





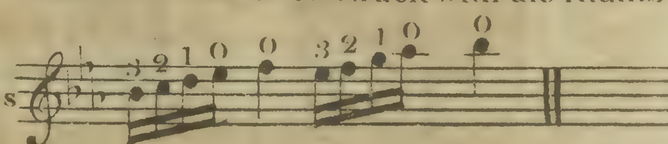
When there are five Notes descending, the second finger strikes the fifth Note.

thus

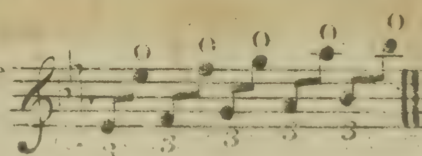


When there are five Notes ascending, the fifth Note is to struck with the Thumb

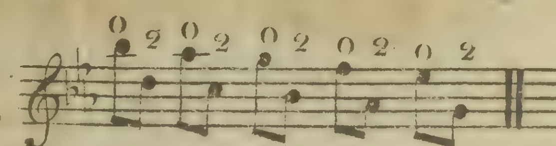
thus



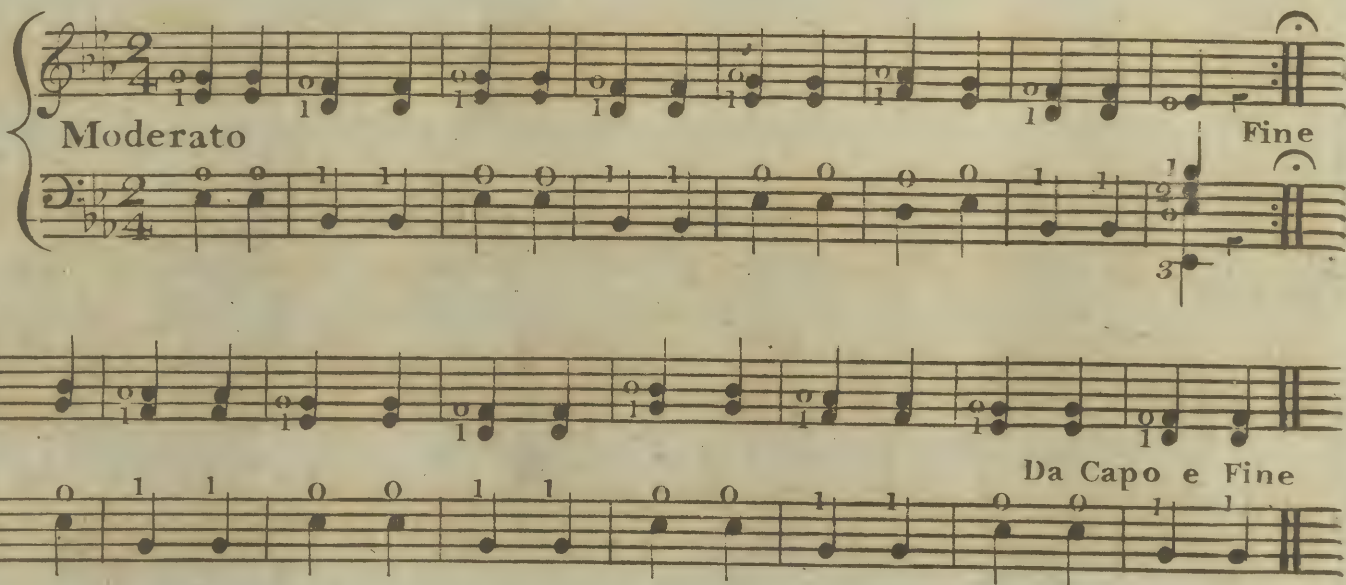
Octaves are play'd thus



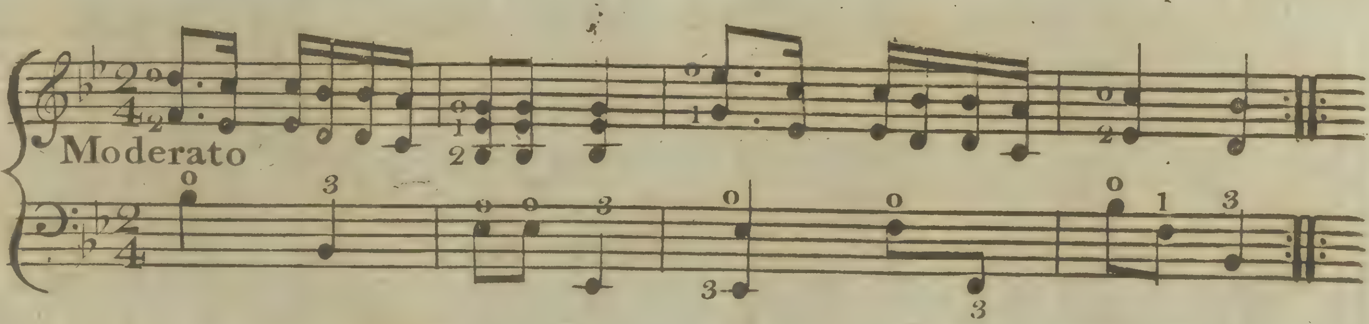
The sixth is play'd thus

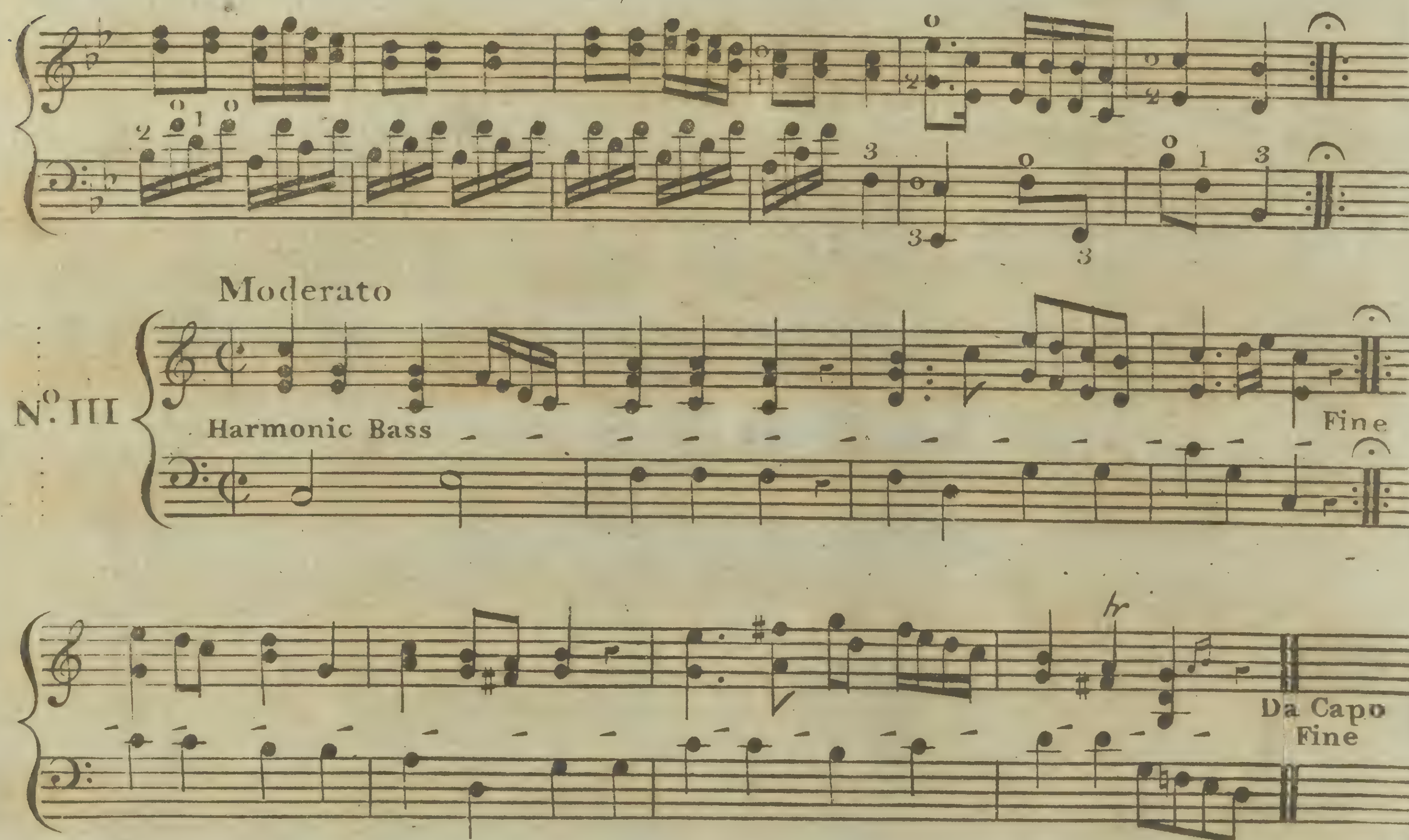


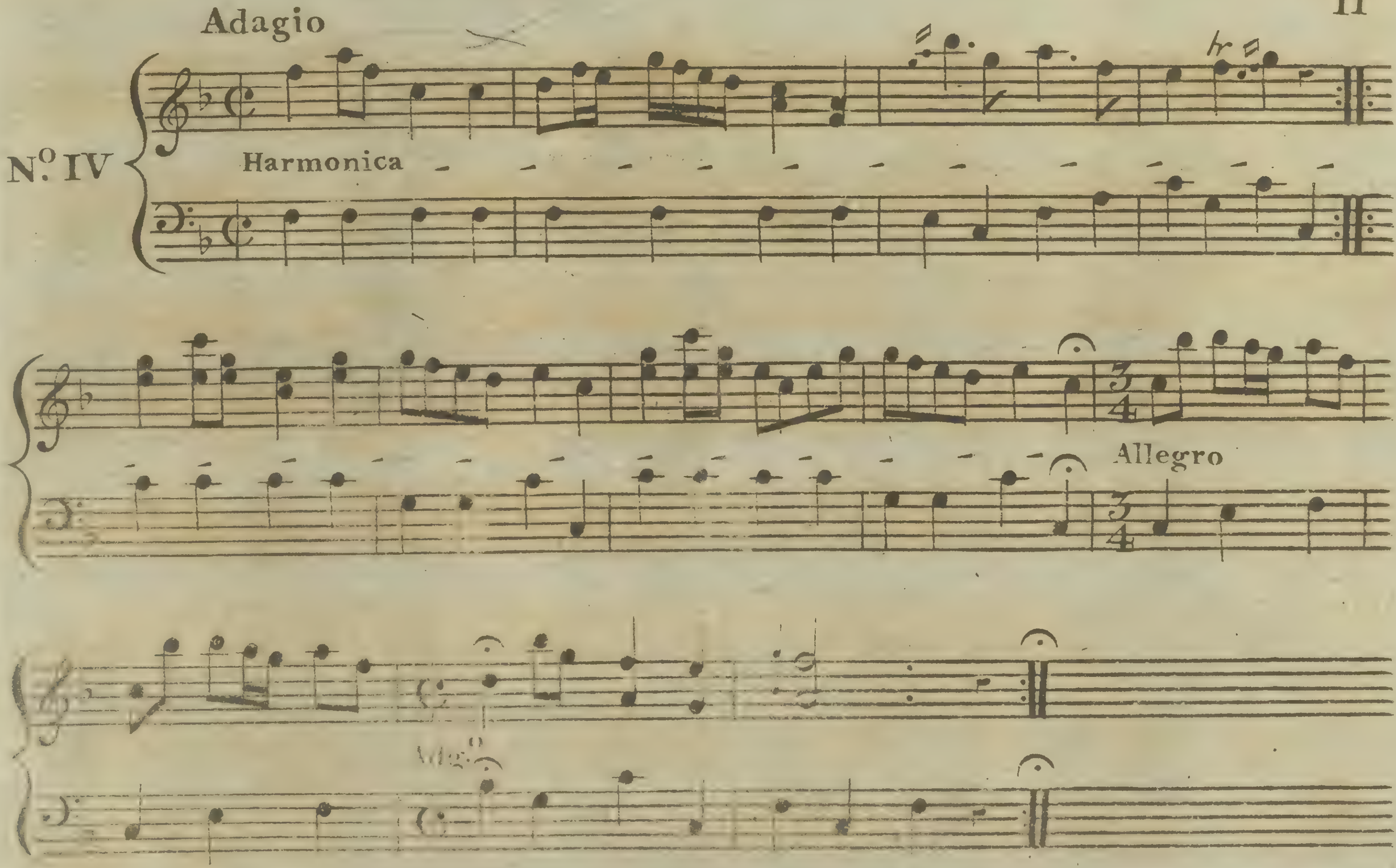
LESSON I



N.° II

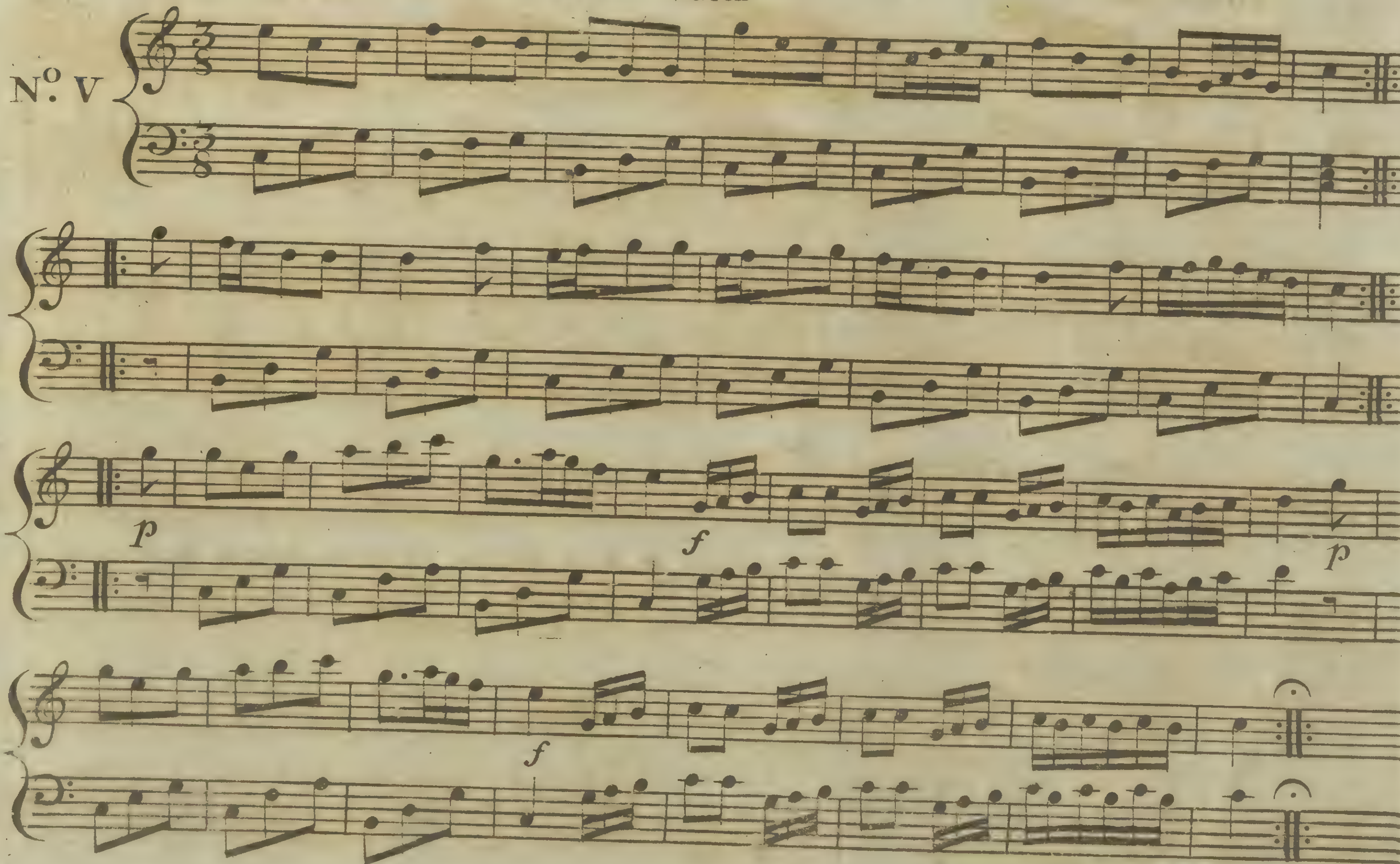


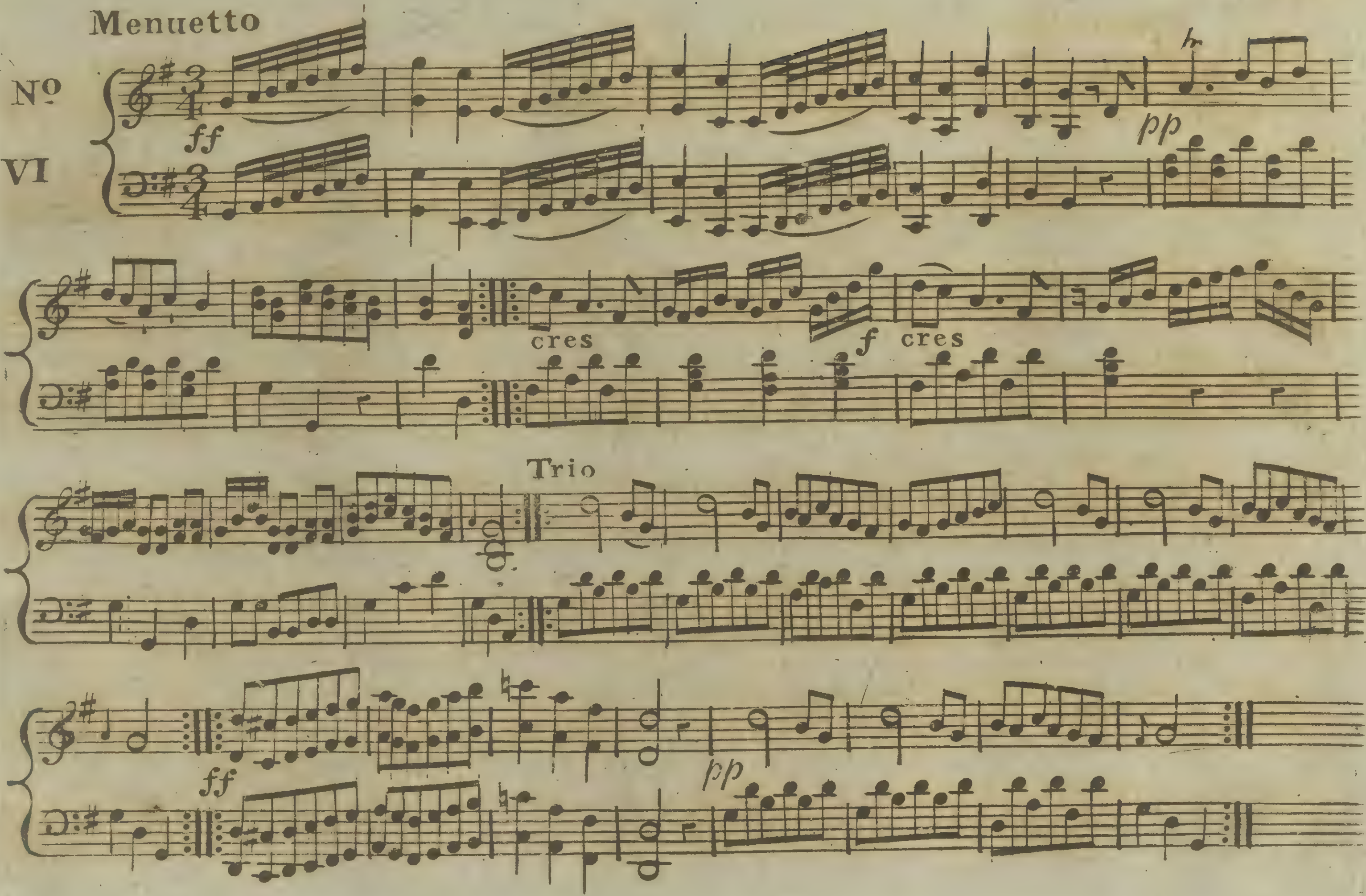

Moderato
No. III
Harmonic Bass
Fine
Da Capo
Fine


Adagio
No. IV
Harmonica
Allegro

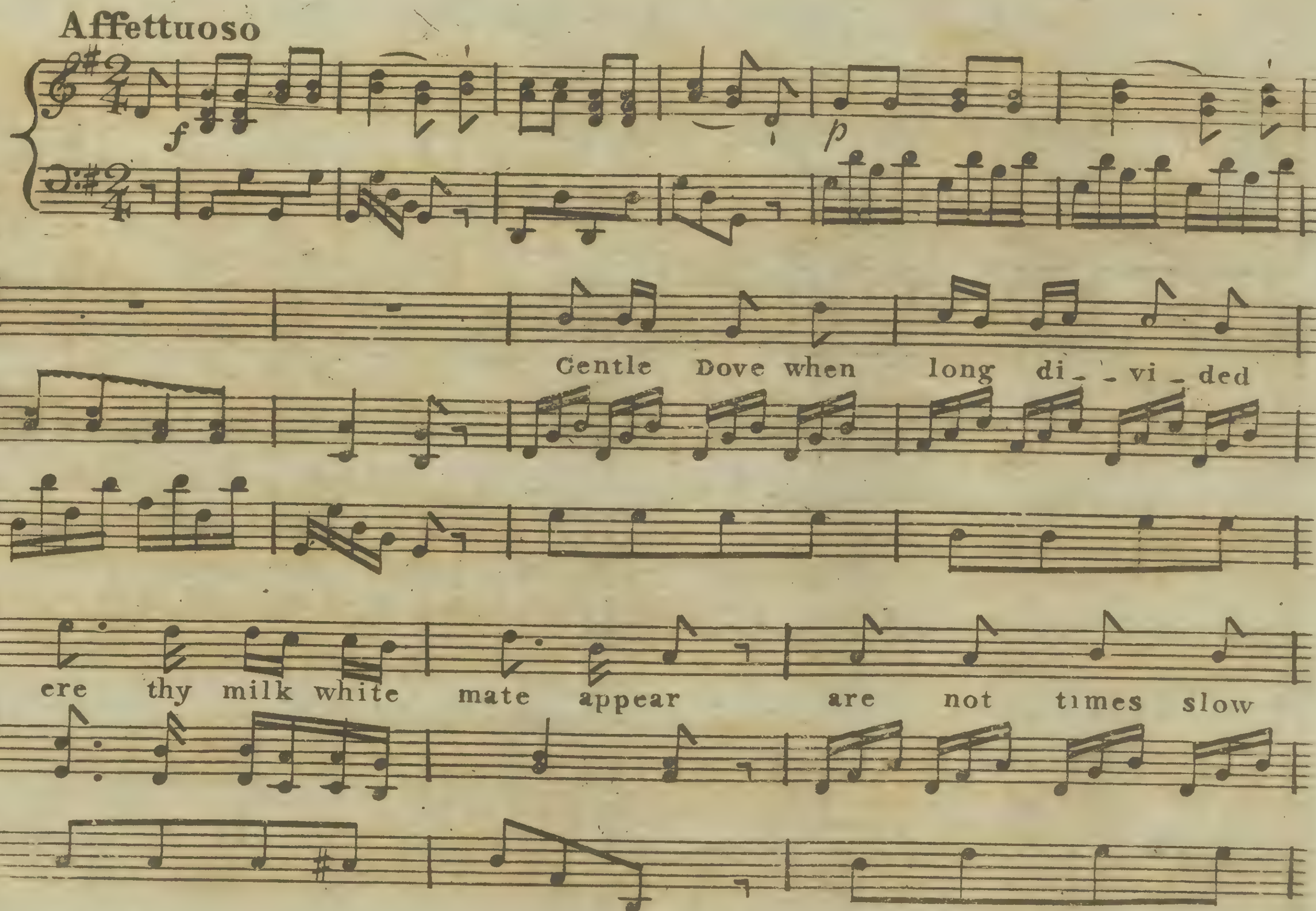
Lady Harriet Leslie Waltz

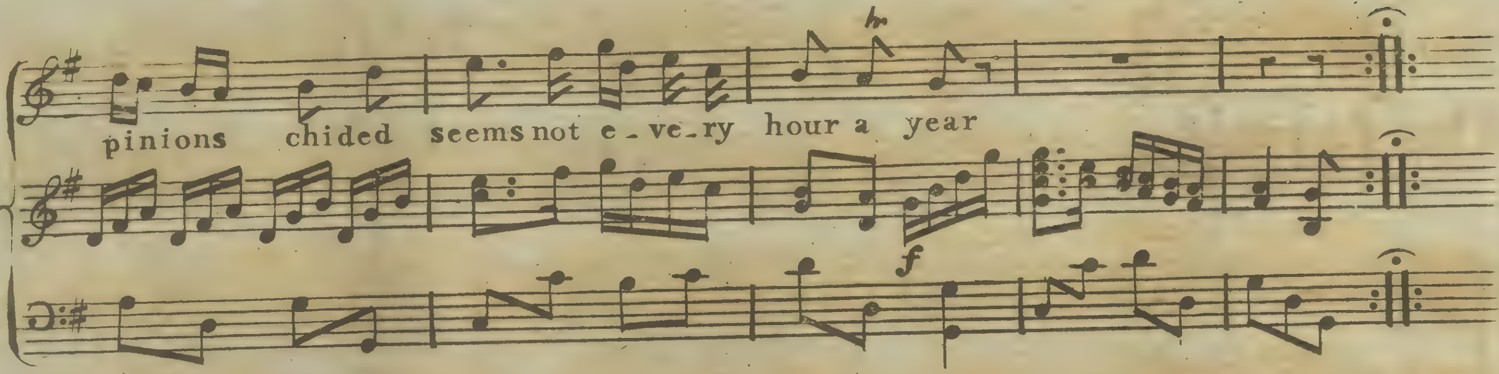
N°. V




Menuetto
Nº VI
ff
pp
cres
f
cres
Trio
ff
pp

No. VII


Affettuoso
f
p
Gentle Dove when long di - - vi - ded
ere thy milk white mate appear
are not tımes slow



2

Gentle Dove that lovest to hover
 On my lonely muſing way
These ſoft tidings to my lover
 On thy ſilver wings convey

3

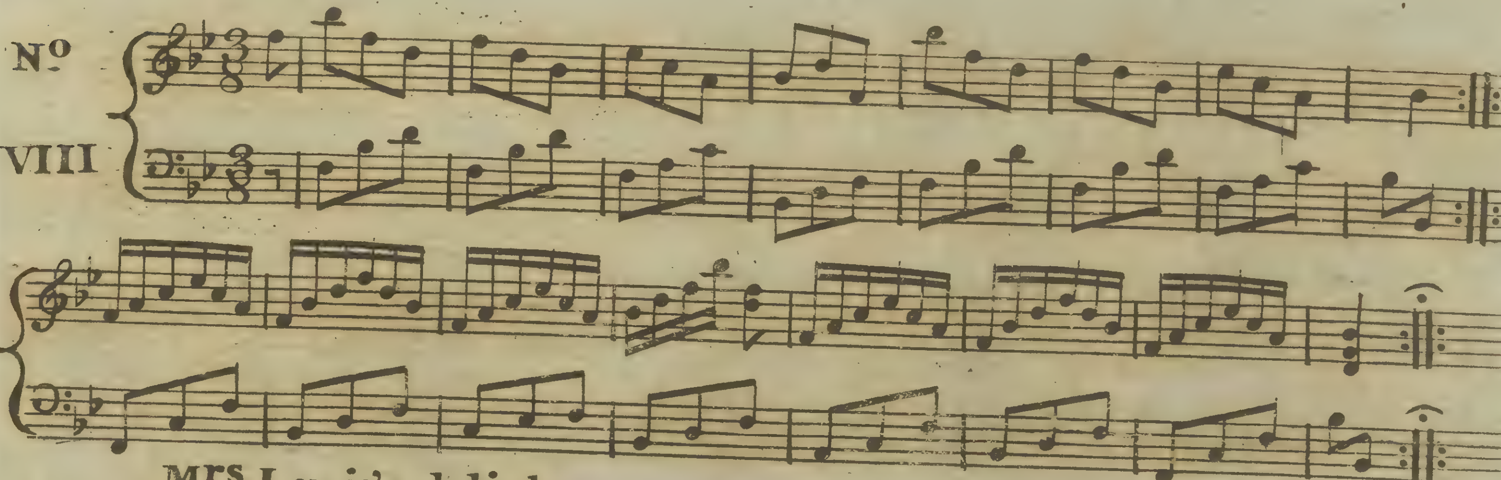
In thy love taught plaintive measure
 Sweetly murmur in his ear
When ye rose lip'd blue ey'd pleasure
 With my love will ye appear

4

Tell him then like thee I languish
 When thy mate is flown from thee
Then in pity to my anguish
 Bid him fly to love and me

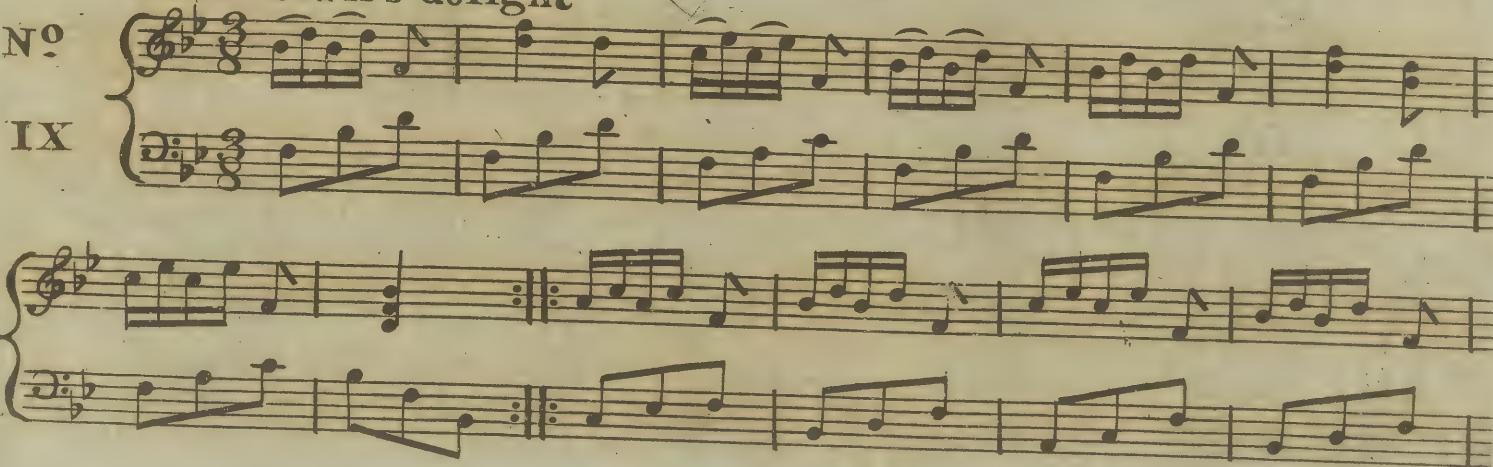
Waltzer

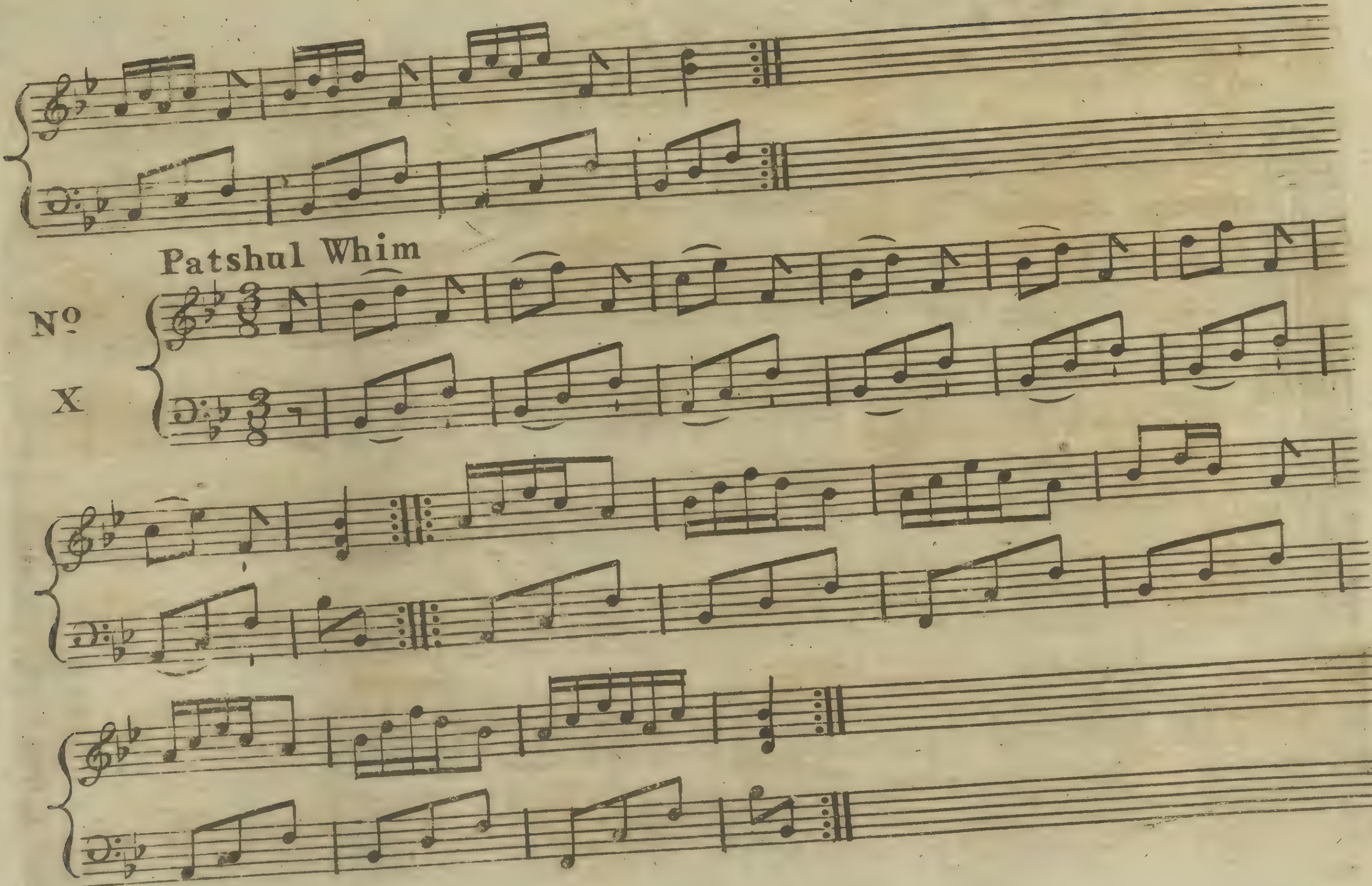
No VIII



Mrs Lewis's delight

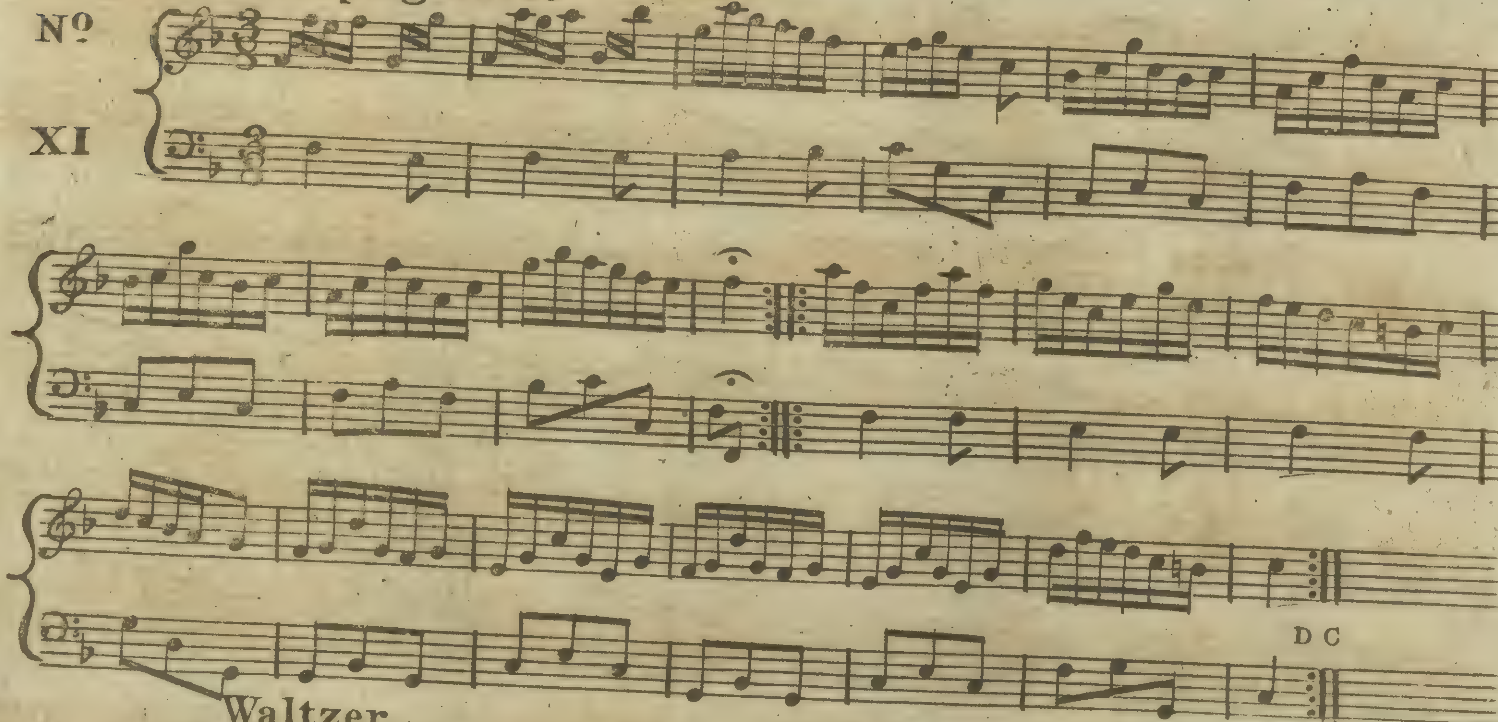
No IX




Patshul Whim
No
X

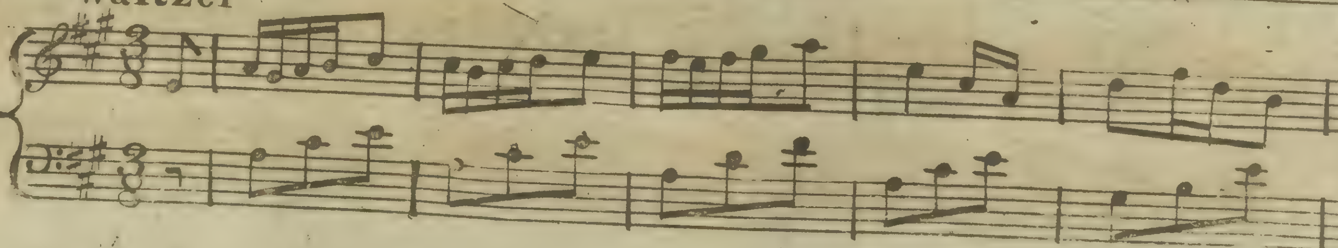
The Galloping Horse

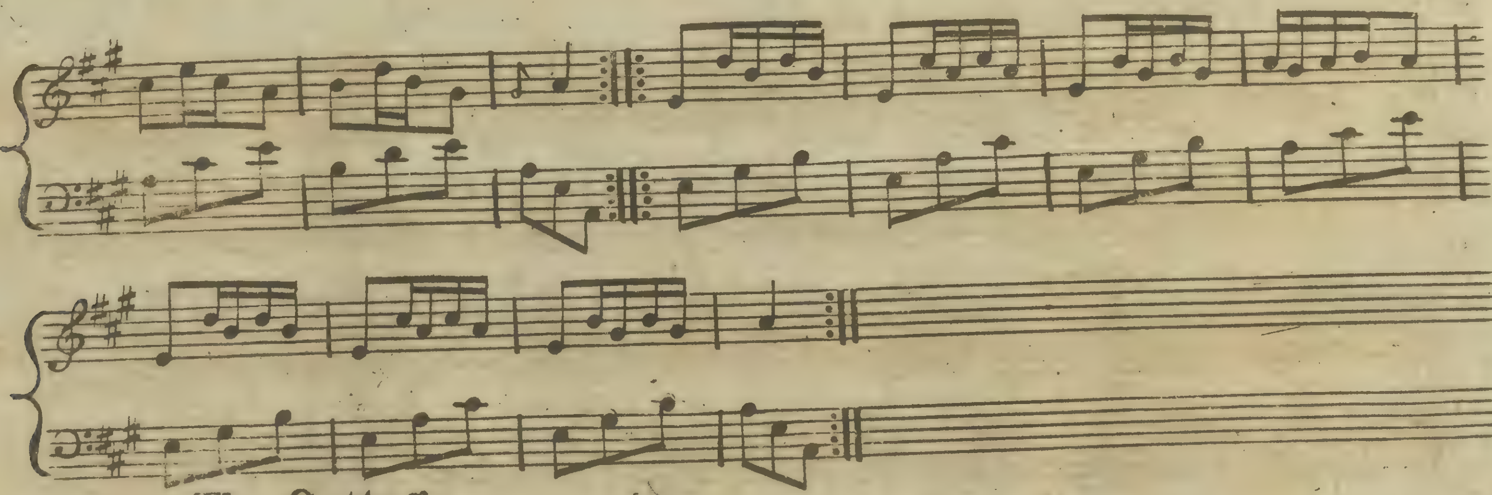
No. XI



Waltzer

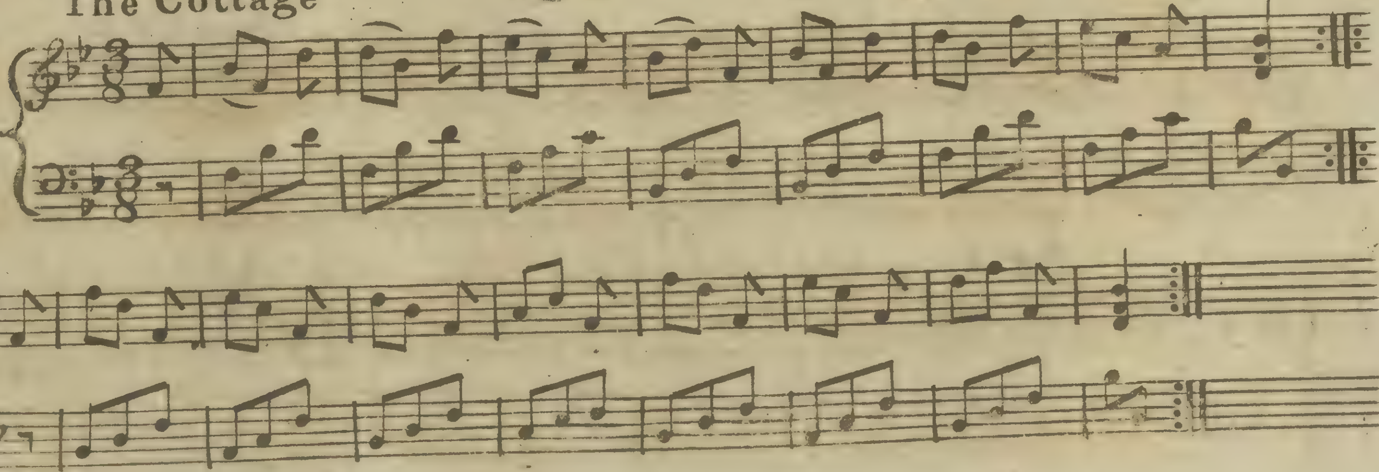
No. XII





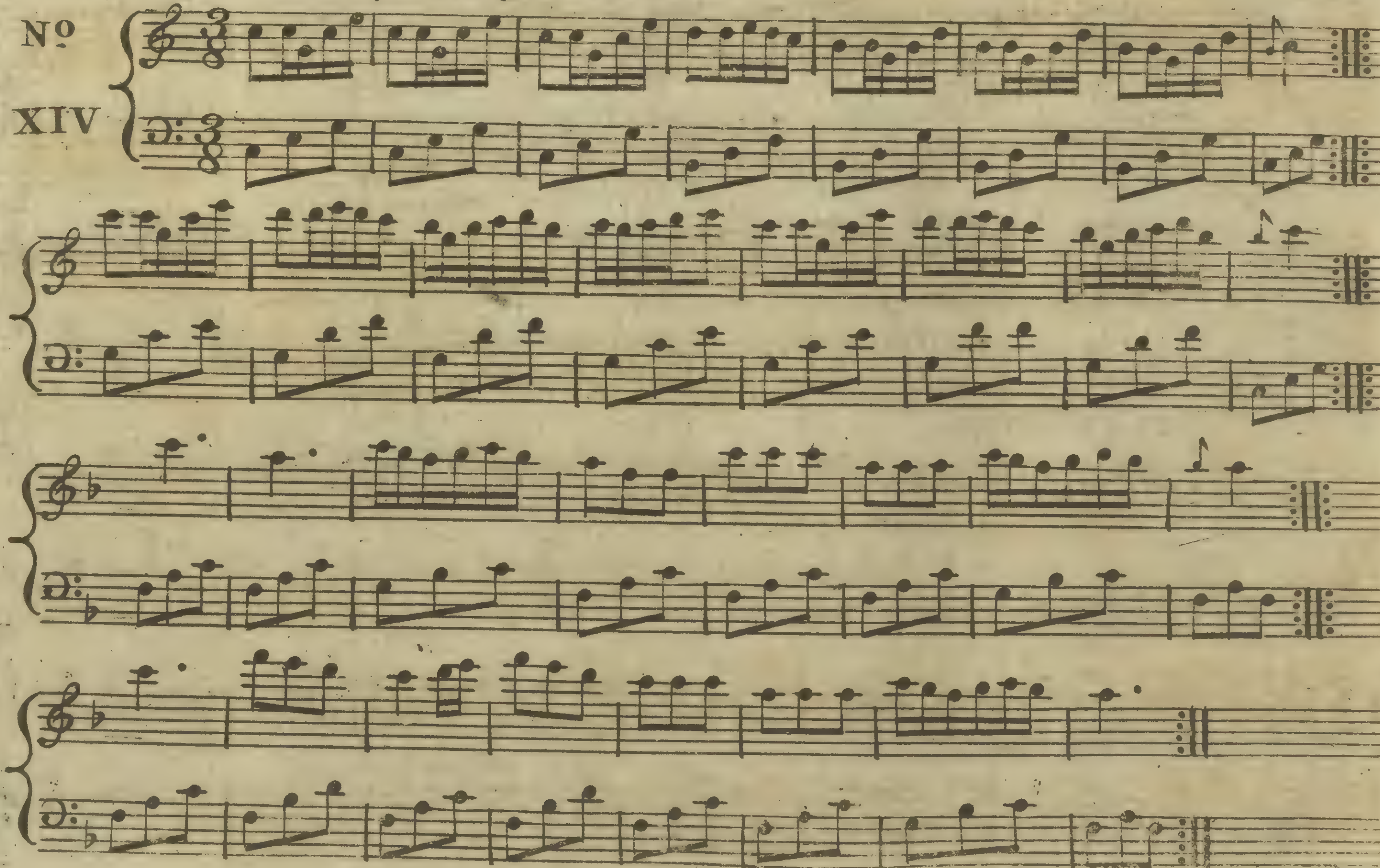
The Cottage

Nº XIII



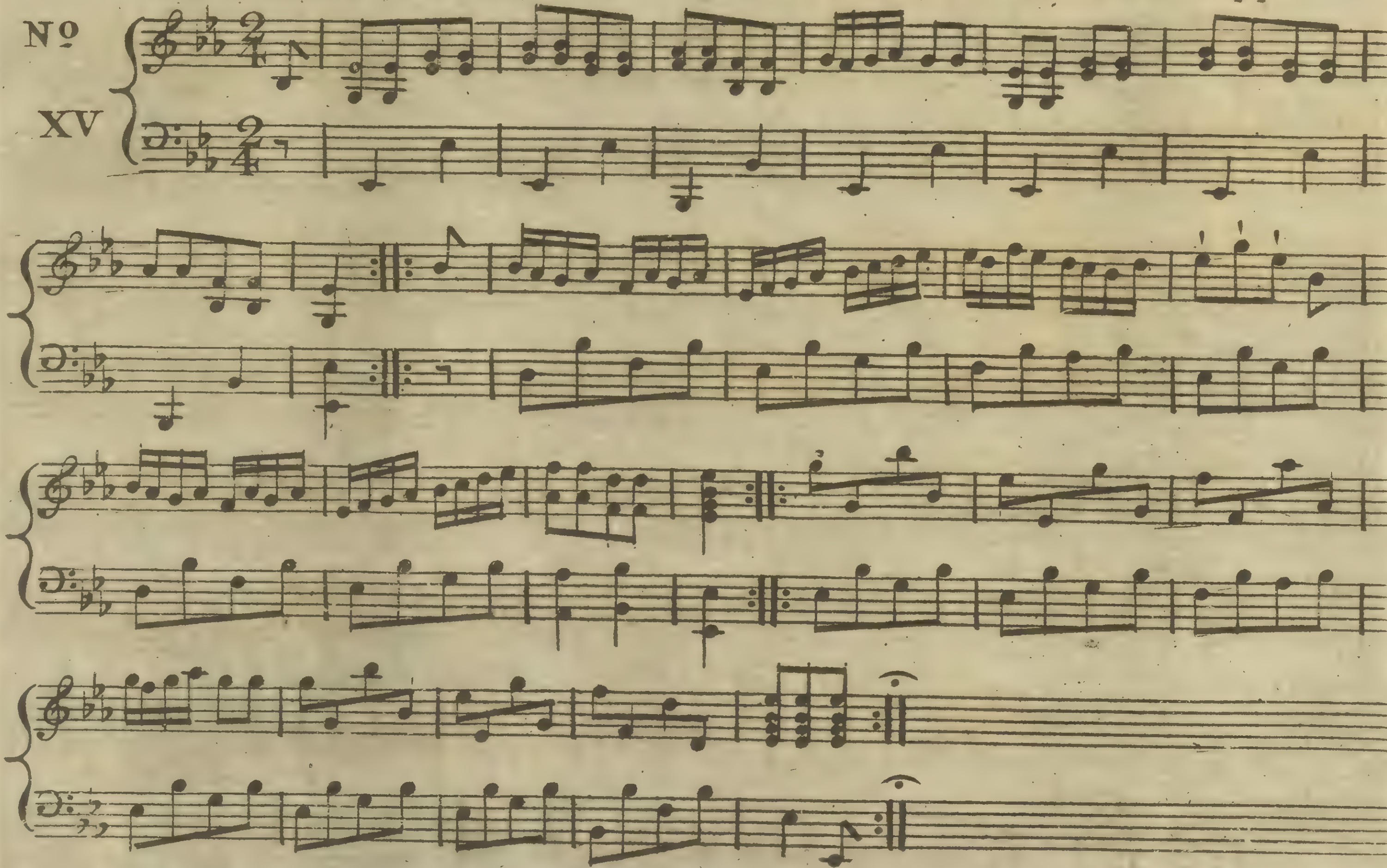
Mrs Henry Pigots Favorite

No XIV



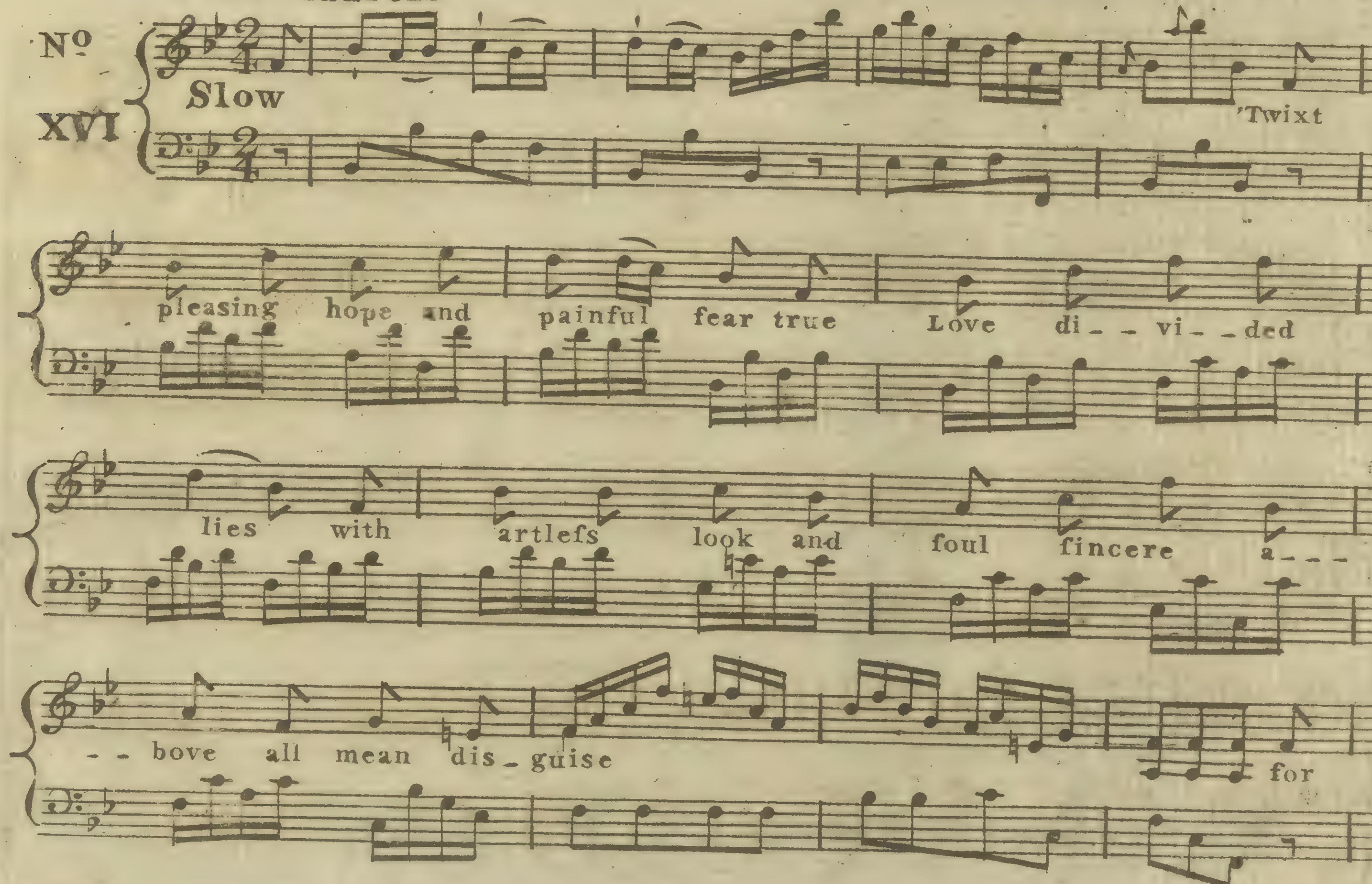
Ermines Favorite

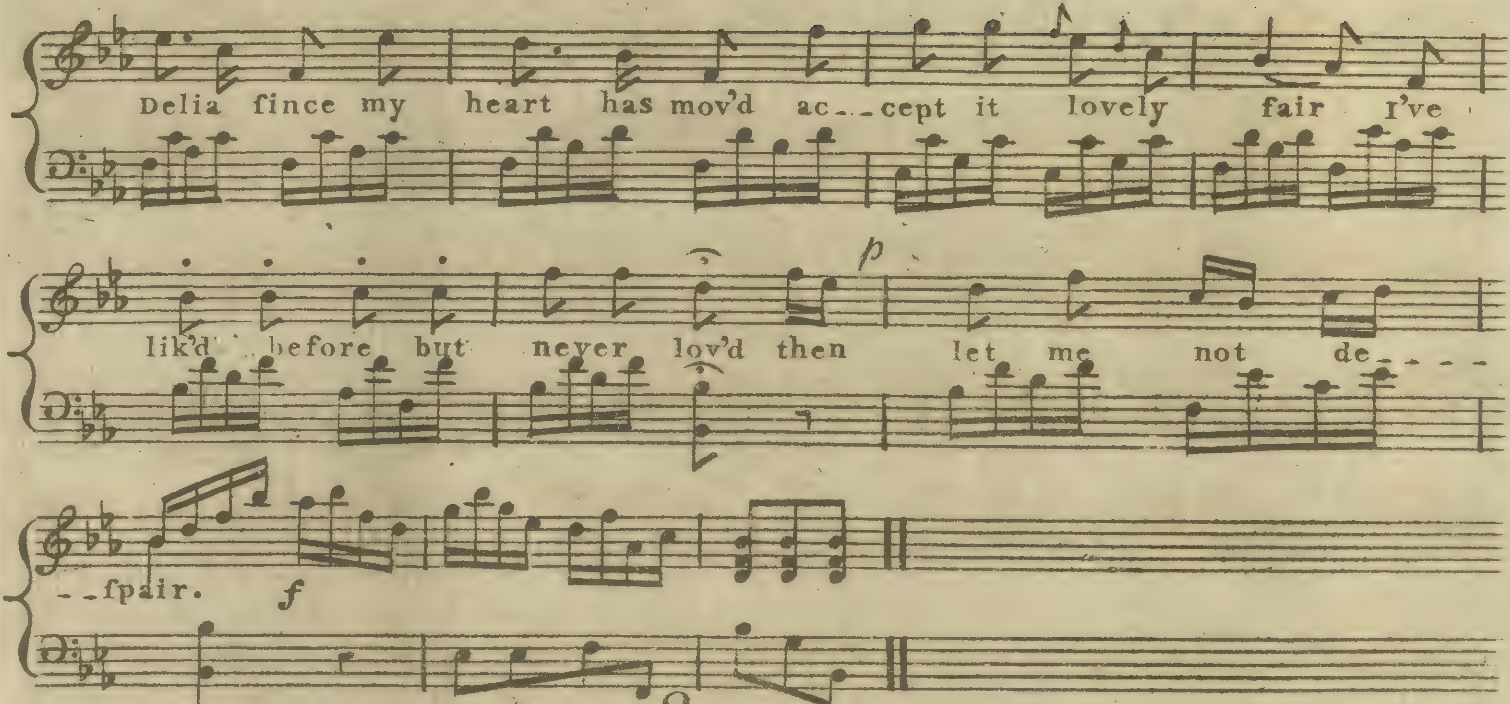
Nº XV



the Addreſs

Nº XVI



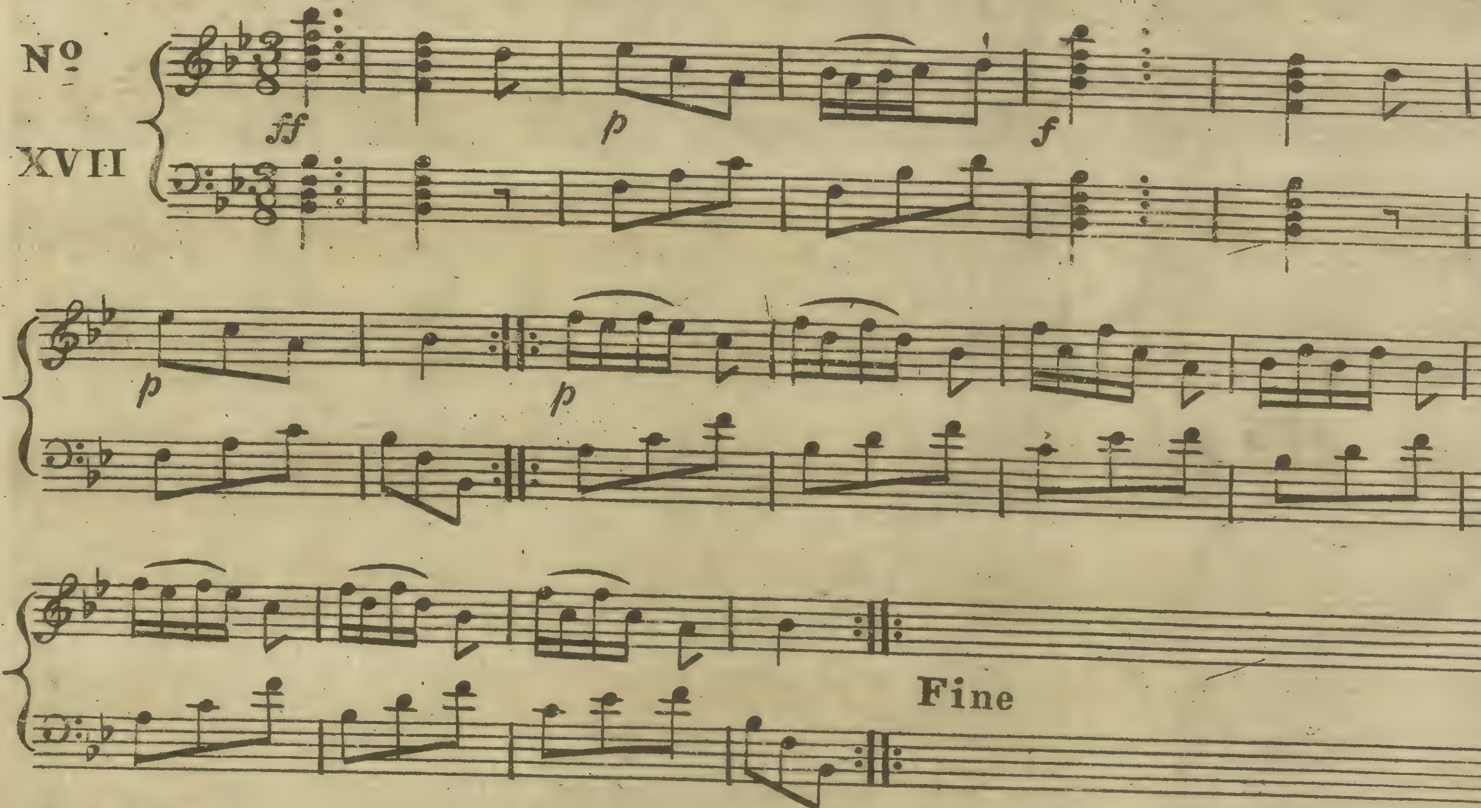


2

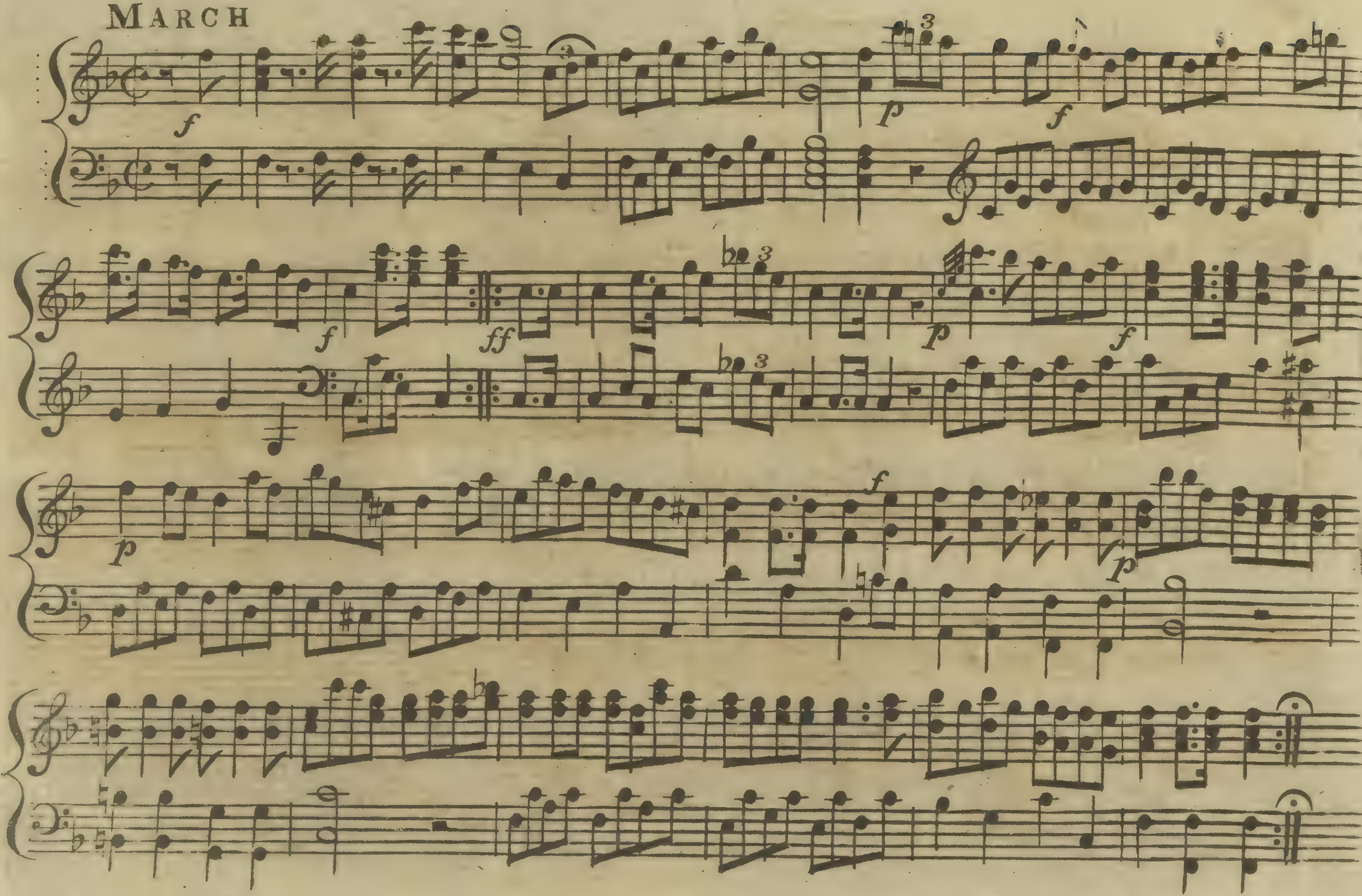
My fate before your feet I lay
Sentencedyour willing flave
Remember that tho tyrants flay
Yet heav'ly powers fave
To blefs is heaw'ns peculiar grace
Let me a blefsing find
And fince you wear an Angels face
O fhow an Angels mind

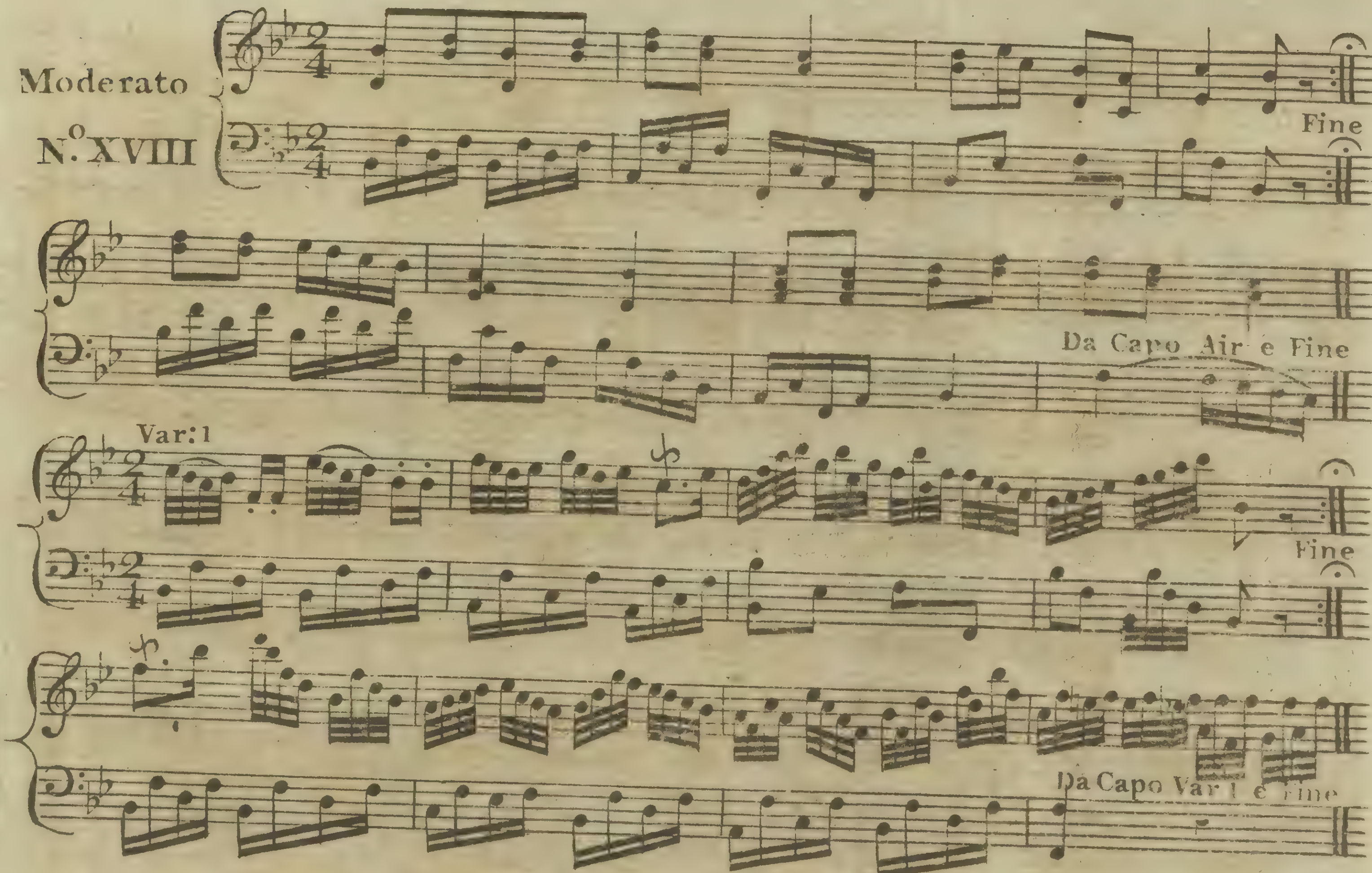
Das teutsche kisel wetter

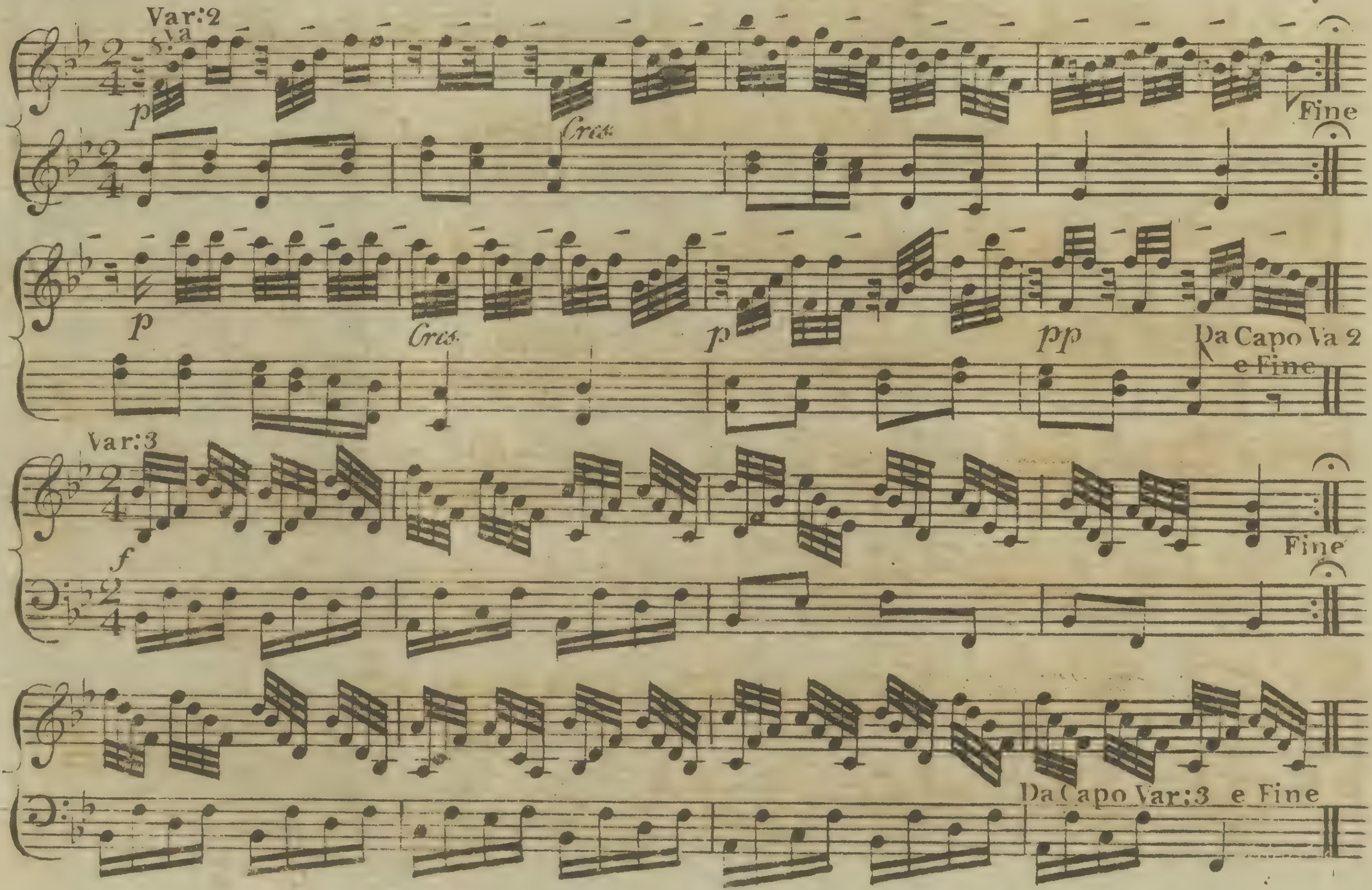
Nº XVII



Captain Morgan's March




Moderato
N.o XVIII
Fine
Da Capo Air e Fine
Var: 1
Fine
Da Capo Var 1 e Fine


Var:2
8va
p
Cres.
Fine
p
Cres.
p
pp
Da Capo Va 2 e Fine
Var:3
f
Fine
Da Capo Var:3 e Fine

FINE

A Dictionary of Foreign Words commonly used in Music.

ADAGIO, very ſlow.
AFFETTUOSO, tenderly
AMOROSO, Amorouſly
ANDANTE, exact, diſtinct, and moderately ſlow
ANDANTINO, more ſlow and diſtinct than Andante
ALLEGRO, briſk, lively
POCO ALLEGRO, leſs briſk than Allegro
PIU ALLEGRO, quicker than Allegro
ALLEGRO MA NON PRESTO, lively but not too quick
ALLEGRETTO, a little ſlower than Allegro
ALLA BREVE, a Movement whose Bars conſiſt of two Semibreves
ASSAI, added to Allegro, Adagio, &c. means the quickneſs or ſlowneſs must be increaſed.
BASSO CONTINUO, the Thorough Baſs.
CON BRIO, with force.
CON Spiritto with Spirit
CONTABILE, when ſet at the beginning of an Air, denotes an eaſy ſinging manner of expreſsion
CANTABILE, when ſet at the Concluſion of an Air, ſignifies an extempore Cadence at the pleſure of the Performer
CRESCENDO, begin very ſoft and increase to loud
DIMINUENDO, begin loud and decreaſe to ſoft
DA CAPO, or D.C. begin again & end with the 1st. ſtrain
DA CAMERA, for the Chamber, or small Concerts
F. FOR, or FORTE, Loud
F.F. or FORTE FORTE, a degree louder than Forte,
FORTISSIMO, very loud
FUGE or FUGA, a Subject begun by one part and repeated by the others.
GRAVE, very ſlow & ſolemn
GRAZIOZO, or Gratioso, in a graceful easy manner
LARGO, or LENTO, ſlow
LARGHETTO, not so ſlow as Largo
LEGATO to fustain the Notes their full time
MAESTOSO, with ſtrength and firmneſs
MEN, the ſame as Poco
MODERATO, moderately quick
P. PIA. or PIANO ſoft
P.P. or PIU PIANO, ſofter than Piano only
P.P.P. or PIANISSIMO, very ſoft
PRESTO, fast or quick
PIU PRESTO, a little quick
PIU FORTE a little loud
PRESTISSIMO, very quick
RONDEAU, an Air that Ends with the first strain.
SOLO, to play alone.
SENZA STROMENTI, without Inſtruments
SPIRITOSO, with Spirit
STACCATO or SPICCATO, very diſtinct and pointed,
SEGUE, to be played in the ſame manner as the paſsage preceeding
TUTTI, all the Instruments together
TEMPO, GIUSTO, in just or equel Time
VIGOROSO, with vigour
VIVACE, with life and ſpirit
VOLTI, turn over
VOLTI, SUBITO, turn over quickly
UNISONI, in the Treble, ſignifies the different parts are to perform the ſame Notes; when in the Baſs, that the upper part is to be played in Octaves with it,